

THE BOURNONVILLE SCHOOLS

The Monday School



NOTATED IN SUTTON
MOVEMENT SHORTHAND

BY VALERIE SUTTON



This Notated Sheet Dance

The Monday School

is dedicated to

EDEL PEDERSEN

to

THE ROYAL DANISH BALLET

and to

DENMARK







The Monday School

is the second in a series
of
seven sheet dance manuscripts
recording
THE BOURNONVILLE SCHOOLS

The first manuscript *The Three Bournonville Barres* contains the historic Monday-Thursday Barre traditionally danced with the Monday School.

The Monday School comprises the *centre* exercises which, were, at one time, danced every Monday by the Royal Danish Ballet.



NOTATED SHEET DANCE AND MUSIC

THE
BOURNONVILLE SCHOOLS

~ ~

Historic Training
of
The Royal Danish Ballet

~ ~

The Monday School

MUSIC COORDINATOR LUDVIG SCHMIDT (FORGERON)

LUDVIG SCHMIDT COORDINATED WELL KNOWN PIECES OF
MUSIC PLUS SOME OF HIS OWN COMPOSITIONS INTO
A VIOLIN MANUSCRIPT FOR CLASSROOM USE. PIANO
MANUSCRIPT ARRANGED BY HOLGER NIELSEN, 1943.

BALLET MASTER AUGUST BOURNONVILLE

DIRECTOR OF THE ROYAL DANISH BALLET FROM 1830
TO 1879. ORIGINATOR OF THE EXERCISES, TRAINING
THEORY AND STYLE OF THE BOURNONVILLE SCHOOLS.

AS TAUGHT BY EDEL PEDERSEN

DANCER WITH THE ROYAL DANISH BALLET FROM
1911 to 1955. MASTER TEACHER OF THE BOURNONVILLE
SCHOOLS—EXPERT ON THE BOURNONVILLE STYLE.
EDEL PEDERSEN TEACHES THE BOURNONVILLE METHOD
IN THE 19th CENTURY TRADITION, ONE OF
THE LAST LIVING EXPONENTS OF THE ORIGINAL TRAINING
OF AUGUST BOURNONVILLE.

SINGLE STEPS CONTRIBUTED BY TONI LANDER &
KIRSTEN RALOV

RENOWNED BOURNONVILLE DANCERS, EXPERTS ON
THE BOURNONVILLE SCHOOLS AND BALLETS, TEACHERS
OF THE ROYAL DANISH BALLET. TONI LANDER CONTRIBUTED
THE LAST HALF OF DEN FØRSTE ADAGIO (STEP NUMBER ONE).
KIRSTEN RALOV CONTRIBUTED HERRE SOLOEN FRA LA VENTANA
(STEP NUMBER TWENTY-THREE).

RESEARCHED AND NOTATED BY VALERIE SUTTON

ORIGINATOR OF SUTTON MOVEMENT SHORTHAND
AUTHORIZED TEACHER OF THE BOURNONVILLE SCHOOLS

FOREWORD BY TONI LANDER

PRIMA BALLERINA, BOURNONVILLE EXPERT,
TEACHER OF THE ROYAL DANISH BALLET

COMMENTARIES BY BOURNONVILLE EXPERTS HANS BRENA

BIRGER BARTHOLIN
ELSA MARIANNE VON ROSEN
ALLAN FRIDERICIA



The Monday School

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— VALERIE J. SUTTON



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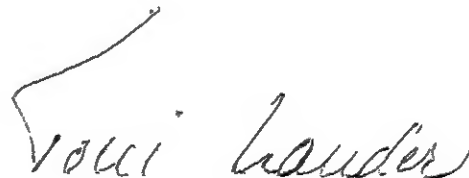
Foreword by Toni Lander

The Bournonville Schools, based on the dance theories of August Bournonville, have been the historic foundation training of the Royal Danish Ballet for almost a century. Since I was raised in the Royal Danish Ballet School and was one of the principal dancers of the company for years, the Bournonville style of training has had a definite influence on my own dancing. Now that I am teaching both the children in the Royal Danish Ballet School, and company class to the company members, the Bournonville Schools and style are of primary importance in my work.

Until the publication of this manuscript, the Bournonville Schools and Bournonville ballets have been handed down by word of mouth from generation to generation. Every new generation, without consciously meaning to, would make small changes in the style or choreography, and in time these small changes built upon each other, until the nineteenth century style that was Bournonville's is almost lost. That is why Bournonville teachers here in Copenhagen turn to Edel Pedersen when something is in question, because Edel Pedersen is truly one of the last exponents of the traditional Bournonville style as it was taught at the turn of the century. As one of her admiring pupils, I consider her to be one of the world's foremost Bournonville experts.

I can't begin to stress how important it is to preserve Edel Pedersen's knowledge. Valerie Sutton, who invented Sutton Movement Shorthand to preserve the work of Bournonville, has taught her notation system to the Royal Danish Ballet. She has been working in close collaboration with Edel Pedersen since 1970. This manuscript, the second of a projected series of notated Bournonville works, is an invaluable aid to me and to all who love and admire Bournonville.

June, 1975
Copenhagen, Denmark

A handwritten signature in cursive script that reads "Toni Lander". The signature is written in dark ink and is positioned to the right of the typed name and date.

COMMENTARIES

Hans Brenaa

The reason I can remember all of the old Bournonville ballets by heart is because I saw all the performances the Royal Danish Ballet danced since I was seven years old. As a child I told my parents that I was dancing in all the performances, and although this wasn't true, my parents allowed me to go to the theater every night. So I watched in awe and learned all the old ballets by memory. What one learns in youth, one never forgets.

I have never written down the old Bournonville ballets because my memory has served me all these years but perhaps I should have. Sooner or later memories can fail for all people, and then beautiful works are lost.

How others after me will further Bournonville's choreography is up to them, but something must be done before the Bournonville tradition is gone forever. Today there are many different ways of recording movement, for example, film and movement notation systems. I know little about them personally but I feel that any method that preserves Bournonville is good. I met Valerie Sutton at the Royal Theater in Copenhagen in the fall of 1974, where she was teaching her method, Movement Shorthand, to the company members. It is good to know that the Bournonville Schools have been written down officially, so that future generations can enjoy them.

Hans Brenaa

World Renowned Dancer, Teacher
& Expert on the Bournonville Ballets
The Royal Danish Ballet
Copenhagen, Denmark

Elsa Marianne von Rosen

When one knows the difficulties one has as a foreigner to learn the old Danish training Schools, it seems that Valerie Sutton's contribution is noteworthy. As a guest student at the Royal Danish Ballet after 1945, I had to cope with a great number of problems. Even the naming of each single step is unique in this Romantic School — totally different from the international Russian technique. The teaching of this training was also of a very special nature, because the members of the company knew the steps so well that they knew exactly what was coming when the first strains of music sounded from the accompanist.

We have been very fortunate that these Schools have survived. A few foreigners and some Danes closely connected with the international ballet life have analyzed the Schools and their styles. This has been done partly because of their own personal dedication, and partly to be able to pass the Bournonville Schools on to the next generations.

My experience has taught me that every well-trained talented dancer can pick up the Danish Schools and interpret the Bournonville ballets. It calls for considerable work, but is luckily easier now, because now not even the Royal Danish Ballet in Copenhagen has the Schools as "conditioned reflexes." Every teacher there, as well as other places, must show the steps, must explain the style or the uniquely distinctive *port de bras*. The Schools are highly systematized.

Of course the Schools have been previously written down by individual dancers. But Valerie Sutton is the first to publish the material. It will contribute meaningfully to our international cultural heritage.

Elsa Marianne von Rosen
The Scandinavian Ballet
Director, Ballet Company
Göteborg Storan Teater
Gothenburg, Sweden

COMMENTARIES

Allan Fridericia

The publication of *The Monday School* is a meaningful contribution from both a ballet aesthetic and a ballet technical viewpoint. Just fifteen years ago the Schools and Bournonville ballets were a monopoly of the Royal Danish Ballet in Copenhagen, a monopoly of the Danish theater tradition.

In time, however, several dramatic events undermined this monopoly. The dancers, for one or another reason, left the country to set up the Bournonville Schools in other European countries or produced some of the works on foreign groups. In 1960 the Scandinavian Ballet was founded and, for the first time since Bournonville's death, his ballets were set up by a person outside of the Royal Danish Ballet. This was Elsa Marianne von Rosen, who had gathered extensive knowledge of the work's choreography and style during her guest-student years and studies with retired dancers.

This initiative met with strong resistance from the Royal Theater, which even refused the lending of the scores. But with the setting up first of *La Sylphide* and next the *Festival in Albano*, which hadn't been on the boards since 1928, little by little the Royal Danish Ballet's attitude altered in such a way that Elsa Marianne von Rosen, when setting up later Bournonville productions, for example, the dance school from *Konservatoriet* and *Napoli*, could count on good will and good wishes.

One of the Scandinavian Ballet's activities was to start a Bournonville studio outside of the Royal Theater. It is in this studio that Valerie Sutton dedicated herself to the knowledge of the old Schools through Edel Pedersen's expert training.

That this publication has resulted from their work can only be greeted with great pleasure from one who has always felt that August Bournonville's art should stand open for artists, independent of nationality.

Allan Fridericia
The Scandinavian Ballet & School
Critic, Author, and Lecturer on the
Dance in Copenhagen, Denmark

Birger Bartholin

I have been reading Valerie Sutton's books with great interest, and I am very glad to see the beautiful work she has done to preserve the Bournonville Schools for the coming generations of dancers and teachers.

Birger Bartholin
Director of the International Ballet Seminar
Copenhagen, Denmark

INTRODUCTION

In 1970, nineteen years old and looking for adventure, I traveled to Denmark to attend the International Ballet Seminar that is held in Copenhagen every July. Under the direction of Birger Bartholin, and in connection with the Royal Danish Ballet, dancers from around the world congregate to study with renowned teachers of both the Russian and the Bournonville styles of ballet.

I came that year to take class with Nina Belikova from the Kirov-Leningrad Ballet Company, only to become intrigued by the Bournonville classes offered at the seminar. I was surprised to learn that the beautiful Bournonville Schools, which are six set classes based on the teaching methods of August Bournonville had never been officially recorded or published. I became concerned that if the Bournonville Schools were not preserved soon they might be lost forever.

I decided to remain in Copenhagen and for two years studied with Edel Pedersen, who has an astoundingly clear memory of the Bournonville steps and style. Edel Pedersen began at the Royal Danish Ballet when she was eight years old, and for the next forty-four years danced nothing but the Bournonville Schools and ballets. Because Edel Pedersen has had no other influence in her ballet training, her Bournonville expertise is one of the most respected and authentic in Denmark.

Under Fru Pedersen, I became a qualified teacher of the Bournonville Schools. Every day after class I wrote down all that I had learned, until all six of the Bournonville Schools were preserved in words. I returned to the United States in 1972 with the express purpose of publishing this historically valuable manuscript.

I knew that the Bournonville Schools, to be widely appreciated, had to be recorded and published in an accurate yet easily accessible movement notation system. Since stick figures can be read by most people with little instruction, I developed Sutton Movement Shorthand. It has now become a complete movement notation system, recording not only Bournonville but all dance forms, sports, physical therapy, deaf sign languages, animal and insect movements and others. The Bournonville manuscript was temporarily set aside for the development of Movement Shorthand.

In 1974, I returned to Copenhagen and, at the request of Flemming Flindt, artistic director of the Royal Danish Ballet, taught Sutton Movement Shorthand to members of the Royal Danish Ballet Company. Movement Shorthand can now be read and written by many dancers at the Royal Theater and manuscripts that the dancers themselves have written are in the Royal Theater's library. Published 'Sheet Dance' that other dancers can read and use has become a reality.

The first published Sheet Dance notating the Bournonville Schools was published by The Movement Shorthand Society in 1975. Entitled *The Three Bournonville Barres*, the volume preserves the century-old *barre* routines of the Bournonville training as taught to me by Edel Pedersen. As far as is known, this is the first time in history that the Bournonville *barres* have been published in movement notation.

This manuscript, *The Monday School*, is the second in a series of Sheet Dance manuscripts on the Bournonville Schools. There will be seven Sheet Dance volumes when the notation of the Schools is completed. The preservation of the Bournonville Schools gives the dance field a direct link to the origins of classical ballet, dating back to the beginning of the nineteenth century when August Bournonville first studied with Auguste Vestris in Paris.

Every step, every nuance of style in the Bournonville training has been carefully researched and meticulously notated under Fru Pedersen's guidance. Twenty-three and one-half of the twenty-five combinations belonging to *The Monday School* have been notated from Edel Pedersen's memory. Edel Pedersen could not remember one and one-half of the combinations in *The Monday School*, and renowned Bournonville experts Toni Lander and Kirsten Ralov, both acclaimed Bournonville dancers and teachers from The Royal Danish Ballet, graciously contributed their knowledge. Toni Lander contributed the last half of the first combination *Den Første Adagio* (see pages 19 - 22 of this manuscript) and Kirsten Ralov contributed step number twenty-three, *Herre Soloen Fra La Ventana* (see pages 47 - 51 of this manuscript.) Thanks to these two authorities, who donated their time, *The Monday School* is complete.

Included with *The Monday School* is a foreword by Toni Lander, and commentaries by other Bournonville experts: Hans Brenaa, Elsa Marianne von Rosen, Danish dance critic Allan Fridericia, and the director of the International Ballet Seminar, Birger Bartholin. Also included are: a chronological history of the Bournonville Schools, the story behind the Schools, pointers to the ballet teacher, a list of Bournonville terminology, a *vitaly important* explanation of the Bournonville style with a notated Style Key, an explanation of the organization of this manuscript and memos to the reader. The written music, accompanying *The Monday School*, is included separately, prepared for the ballet pianist.

Instruction in Sutton Movement Shorthand and in the Bournonville Schools is also available from the Movement Shorthand Society. Please don't hesitate to contact us for further information.

Valerie Sutton
April, 1976

A CHRONOLOGICAL HISTORY OF THE BOURNONVILLE SCHOOLS

AUGUSTE VESTRIS — Auguste Vestris (1760-1842), trained in classical ballet by his father Gaetan Vestris, was named "Le Dieu de la Danse" and "the father of classical ballet" by many. He was not only the greatest male dancer of his time, but also a very great teacher in the classical French school. One of his students was young August Bournonville, who continued Vestris' style of ballet training in Denmark.

AUGUST BOURNONVILLE — August Bournonville (1805-1879) was artistic director of the Royal Danish Ballet from 1830 until his death. As Auguste Vestris' protégé, Bournonville was a brilliant dancer, choreographer and teacher. He choreographed over 50 ballets in the style of the old French school, giving the Royal Danish Ballet a unique repertoire and training. Bournonville's dancers were trained specifically to perform his ballets, which were filled with intricate beated jumps executed with a distinct lightness and ease.

HANS BECK — The Bournonville Schools are the classes of August Bournonville as remembered, interpreted and arranged by the Danish balletmaster Hans Beck and his assistants. Hans Beck rescued the classic Danish ballet by setting up new productions of the Bournonville ballets and by arranging the six Bournonville Schools in the organized form they are in today.

Hans Beck (1861-1952) entered the Royal Danish Ballet School in 1896, winning the elderly Bournonville's admiration as a dancer. Hans Beck became director of the Royal Danish Ballet in 1894, and it is mainly through his love and admiration of the Bournonville tradition that the Bournonville choreography and training can still be remembered. When Hans Beck retired as director of the company in 1915 the Bournonville Schools were deeply rooted in Royal Danish Ballet history.

VALBORG BORCHSENIUS — Valborg Borchsenius (1872-1948), principal dancer of the Royal Danish Ballet, was Hans Beck's partner, both as his ballerina on stage and as his assistant in teaching the Bournonville Schools and ballets. One of Valborg Borchsenius' students at the Royal Danish Ballet School was young Edel Pedersen. After Hans Beck's departure from the Royal Theater in 1915, Valborg Borchsenius continued to teach Bournonville to the Royal Danish Ballet School and company. When Harald Lander became artistic director of the Royal Danish Ballet in 1932, the elderly Borchsenius assisted him in the reconstruction of many Bournonville works.

EDEL PEDERSEN — Edel Pedersen (1903-) entered the Royal Danish Ballet School in 1911 at the age of eight. She studied the original Bournonville Schools with Valborg Borchsenius and graduated into the company in her teens. As a member of the Royal Danish Ballet she danced numerous roles, one of the most outstanding being Fru von Everdingen in "Kermessen i Brügge" (choreographed by August Bournonville). After 44 years of dancing with the Royal Danish Ballet, Edel Pedersen left the Royal Theater in 1955. She has since taught the Bournonville Schools in collaboration with Hans Brenaa, Allan Fridericia, and Elsa Marianne von Rosen, all Bournonville experts. Among her students have been the teachers of the Bournonville classes at the International Ballet Seminar in Copenhagen, numerous other dancers and teachers, and the Royal Family and Ladies-In-Waiting of the Danish court.



EDEL PEDERSEN AND VALBORG BORCHSENIUS
CIRCA, 1940

THE STORY BEHIND THE BOURNONVILLE SCHOOLS

"School", in the instance of The Bournonville Schools, means "class" in Danish. The Bournonville Schools are six set ballet classes organized after the theories of the great Danish ballet master, August Bournonville.

There is one Bournonville School for every day of the week. There is the Monday School, the Tuesday School, the Wednesday School, the Thursday School, the Friday School, and the Saturday School.* Every Monday throughout their dance careers, the dancers of the Royal Danish Ballet would dance the Monday School. Every Tuesday, without fail, Tuesday School would be executed, and so on through the week. From eight years old to fifty, everyone received the same steps and training.

The Bournonville Schools were never broken down and graded into levels as in other systems of ballet training. The young dancers were given the same steps exactly as the older dancers no matter what their advancement. Even though the Bournonville teachers probably went slower for the young ones, the general theory behind the Bournonville Schools was "sink or swim". The beginners struggled with the professionally strenuous exercises until the execution of them became automatic. Since all the steps of The Bournonville Schools were in the same style, and often times directly taken from Bournonville's ballets, if the dancer could dance the Schools well he could also dance Bournonville's choreography with ease.

Each Bournonville School consists of a short, strenuous *barre* and, on the average, 25 combinations in the *centre* (away from the *barre*). There are only three Bournonville *barres* for the six Schools. The same *barre* is danced on Mondays and Thursdays, and is therefore named the Monday—Thursday Barre. The same *barre* is danced on Tuesdays and Fridays, thus named the Tuesday—Friday Barre. And the same *barre* is danced on Wednesdays and Saturdays and is called the Wednesday—Saturday Barre.

August Bournonville believed that the sole purpose of *barre* routines was to warm-up the dancer for the *centre* exercises. Each Bournonville *barre* only lasts around twenty minutes, yet warms the muscles amazingly well. Strenuous *développés* and *grands battements* appear quite early in the *barres*, something that is not often done in modern ballet classes. The three Bournonville *barres* are not only an historic example of the training of the old French school, but are vitally important to the proper execution of the *centre* exercises in the Schools.

Many of the combinations in the *centre* are composed of two, three, sometimes four sections. Each section is as long as a usual combination in modern day classes, so that many steps are as long as solo variations. All these steps were of course totally memorized by the dancers, so that little time was taken to explain or analyze them. According to Edel Pedersen, one school danced once all the way through, lasted only about an hour. A short but fast-moving work-out!

Both men and women danced the same Bournonville *barres*, the men on half toe, the women on full *pointe* (their *pointe* shoes had no box support at the turn of the century!). Everyone also danced the same steps in the *centre*. Occasionally the women watched as the men danced the *Herre Trin* (gentlemen's steps) or the men watched as the women danced the *Dame Trin* (ladies' steps), but basically male and female received the same training. The Bournonville Schools produced some of the best male dancers in history, and the female dancers jumped and darted around the stage with a feminine charm and lightness that has never been equalled.

Many of the combinations in the *centre* took unusual, sometimes comical names, for example: *Idiot Trinet* (the idiot's step), *Det Falske Trin* (the false step), and *Det Hele Kineser Trin* (the whole Chinese step), etc. All of these names developed out of many years of dancing and teaching the Schools. They have been listed in this manuscript above each step with an English translation when necessary.

*There is no Sunday School, but when the dancers at the Royal Theater learned a step not included in The Schools, they would often joke that the step must belong to the "Sunday School" (according to Edel Pedersen).

The music that accompanies the Bournonville Schools plays an important part in the proper execution of the Bournonville style and steps. It is absolutely mandatory that the music accompanying this manuscript, which is the original, old music used at the turn of the century by Bournonville teachers at the Royal Theater, be played whenever dancing Bournonville. Each step was specifically choreographed to the music.

When Edel Pedersen was a little girl dancing at the Royal Danish Ballet School, the Bournonville classes were accompanied by a violinist. The violinist, named Ludvig Schmidt (nicknamed Forgeron) coordinated well known pieces of music, plus some of his own compositions, to accompany the Schools. Later on the music was arranged for the piano, as it is played today.

The dancers became so familiar with all the steps of the Bournonville Schools after dancing them daily, that according to Edel Pedersen, the dancers would awake on Monday morning with the music of Monday School ringing in their ears, and so on throughout the week. Like trained circus animals, when the music played they would dance the steps automatically.

Because the Bournonville Schools were disciplined, some dancers trained in just the Bournonville Schools found them inhibiting and longed for expression through freer forms of ballet. For this reason, and for the sake of modernizing, Russian Vaganova ballet was taught to the Royal Danish Ballet School and Company in the 1950's, 60's, and 70's. Therefore, many of the young dancers of the Royal Danish Ballet today have not been trained in the Bournonville Schools as Edel Pedersen was when she was a dancer.

Hopefully, with the publication of these Sheet Dance manuscripts preserving the Bournonville Schools, the style and charm that was Bournonville's will not be lost or forgotten because of change, but will be remembered and respected for what they are: a valid, successful and beautiful system of ballet training.

POINTERS FOR THE BALLET TEACHER

When teaching the Bournonville Schools I personally have found the following points to be of help to students:

1. Give everyone a feeling for, and an understanding of, the history behind the Schools. The Bournonville Schools can be very exciting to learn, especially since each step stems back to the nineteenth century. When students realize they are imitating the forefathers of modern classical ballet their enthusiasm is tremendous.
2. Explain the characteristics of the Bournonville style (see following pages) thoroughly with words and demonstration before the class begins. The Bournonville style is extremely difficult to master, especially for dancers trained in other styles, and an understanding of it helps when dancing the Schools.
3. Use the Bournonville terminology when teaching (see next page). It adds to the authenticity of the Bournonville class.
4. Teach the Bournonville steps in the exact sequence as they appear in this manuscript, since this is the order in which they have been danced for almost a century. If the students become exhausted toward the end of the centre exercises, some steps may of course be skipped over, but never mix up the sequence.
5. The most important point to remember when teaching Bournonville is to stress *relaxation* while dancing the intricate and strenuous Bournonville steps. Without proper relaxation, the Bournonville steps can cause cramping in the thighs and calves of the legs. Relaxation, in the upper body especially, is definitely possible if it is mentioned constantly by the teacher. For example: the arm never rounds in tension, but the elbow relaxes; the hand is very relaxed and soft; turn-out is *never* forced so that the feet are seldom at 180 degrees; *grands pliés* should never be done by gripping the thighs—instead the dancer simply relaxes onto the balls of the feet on the way down; *grands battements* are swung freely, lifting from *underneath* the thighs, never gripping from the top of the leg. The thighs and calves will build strength without discomfort. If trained with the proper relaxed feeling, the Bournonville steps are not difficult looking but gentle and flowing.

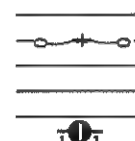
TERMINOLOGY UNIQUE TO THE BOURNONVILLE SCHOOLS

In The Centre

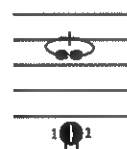
BRAS BAS Arms down. This position is comparable to Cecchetti's 1st or 5th position en bas of the arms or to Vaganova's preparatory position of the arms.



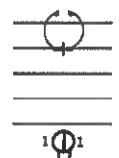
BRAS À LA LIGNE Arms held to the side. This position is comparable to 2nd position of the arms (bras à la seconde) both in the Cecchetti and Vaganova methods.



BRAS ARRONDIS Arms rounded in front of the chest. This position is comparable to Cecchetti's 5th position en avant of the arms or to Vaganova's 1st position of the arms.



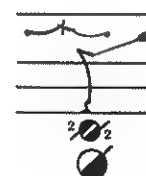
BRAS EN COURONNE . . . Arms rounded overhead. This position is comparable to Cecchetti's 5th position en haut of the arms or to Vaganova's 3rd position of the arms.



BRAS À LA POSITION . . . The same arm as the lifted leg is lifted overhead; the other arm is to the side, when the leg is held in attitude.



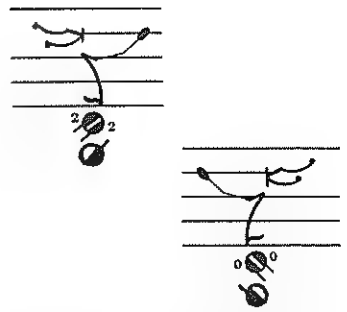
BRAS À L'ARABESQUE. . The same arm as the standing leg is extended forward, the same arm as the lifted leg is extended to the back. This position is comparable to 1st position arabesque arms in the Cecchetti and Vaganova schools.



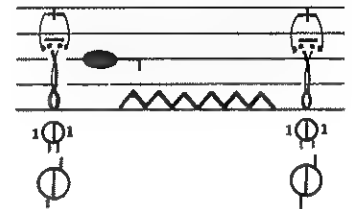
BRAS À L'ARABESQUE CROISÉE. The same arm as the lifted leg is extended forward, the same arm as the standing leg is lifted to the back. This position is comparable to 2nd position arabesque arms in the Cecchetti and Vaganova schools.



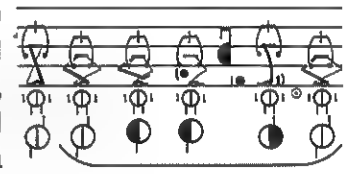
BRAS À LA LYRE . . . Both arms are extended softly in front of the body, one arm at shoulder height, the other arm above shoulder height. This position is comparable to 3rd position arabesque arms in the Cecchetti school. Bras à la lyre is extremely relaxed in the elbows and wrists. The palms of the hands can face either up or down. When the hands face up, the arms portray the position of holding a lyre.



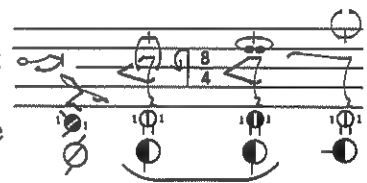
PAS DE COURANT Bourrée sur les pointes. Running on the tips of the toes.



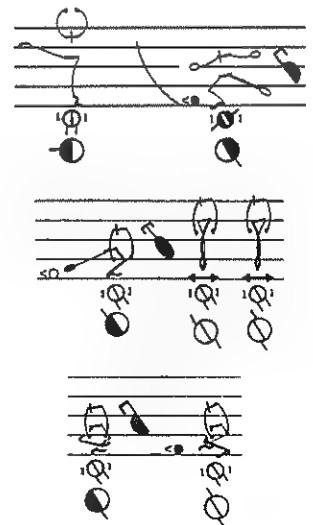
COUPÉ Similar to the modern-day temps lié. Begins in 5th position. Demi-plié. Lift one leg sur le cou de pied pointed (not wrapped). Extend the lifted leg devant, à la seconde, or derrière. Step onto the extended leg with a straight knee, the other leg in tendu à terre. Close 5th position demi-plié smoothly.



RENVERSÉ PIROUETTE . Entirely different from the modern day renversé. Edel Pedersen's term renversé pirouette is what modern day terminology calls an en dedans pirouette. The Bournonville renversé is a pirouette with the leg in passé devant or passé à la seconde.



CHASSÉ CONTRETEMPS . Entirely different from the modern-day contretemps. Chassé contretemps in the Bournonville Schools is a traveling step, a linking step, or transition step. It is almost always executed traveling forward in effacé. Chassé contretemps begins with one leg en l'air. The lifted leg steps behind the standing leg; which immediately steps forward into 4th position effacé demi-plié. Chassé en avant from this position, beating the legs back-front in 5th en l'air. Land on the back leg and immediately step forward onto the other leg, finishing in 4th position demi-plié croisé. (See steps 13, 14, and 19 in *The Monday School*).



THE BOURNONVILLE STYLE

The Bournonville Style is the style of ballet danced in the nineteenth century. Every dancer should execute each step of the Bournonville Schools in this old style. If not trained in the Bournonville from an early age, the Bournonville style may seem difficult at first, but with a firm understanding of what the style is, and daily training in the Bournonville Schools, the Bournonville style can become natural and automatic.

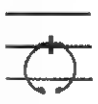

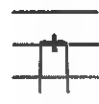



The Bournonville style has been incorporated, as much as possible, into the notated manuscript of *The Monday School*. The stick figure has been drawn with the many characteristics of the style; for example, the arms have been drawn relaxed and not rounded and the *sur le cou de pied* has been drawn looking extremely wrapped, etc. If this manuscript is read carefully, paying attention to the most minute details, much of the Bournonville style can be learned in the process.

There are, however, some aspects of the Bournonville style that are difficult or almost impossible to draw on a stick figure. For the sake of keeping the notation simple and clear, yet accurate and detailed, the following NOTATED STYLE KEY has been organized, listing every element of the style occurring in *The Monday School*. Some of the elements of style listed in the NOTATED STYLE KEY are also notated on the stick figure throughout the manuscript. Other elements in the same STYLE KEY are *assumed* to occur throughout the manuscript, not appearing in the notation itself. It is therefore *important* that the NOTATED STYLE KEY be studied carefully before reading and dancing *The Monday School*.



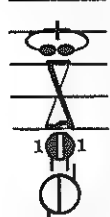
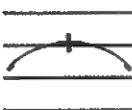
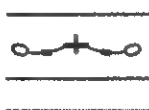

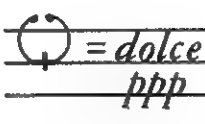

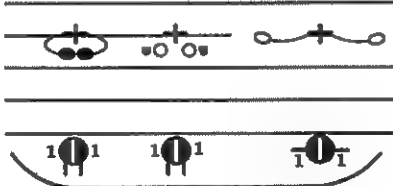
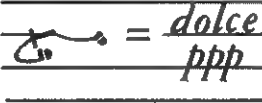

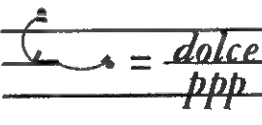

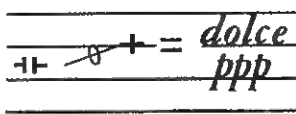
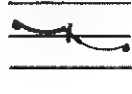
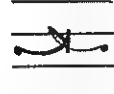

The NOTATED STYLE KEY has three columns down the page, and should be read from left to right. The first column on the left describes the element of style in words. The middle column breaks the elements of style down into Movement Shorthand symbols, to analyze and compare the style for better understanding. The third column, to the right, shows how this same element of style is represented in this notated manuscript.

Breaking the Bournonville style down in this detailed manner will hopefully help the dancer to dance *The Monday School* with the authentic Bournonville style and charm.

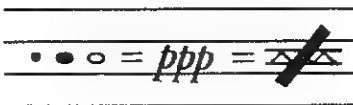
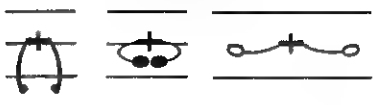
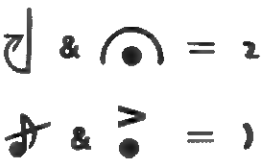

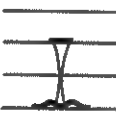



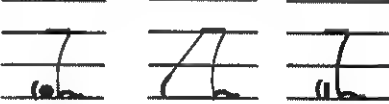

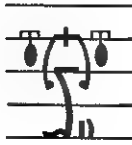
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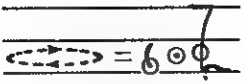
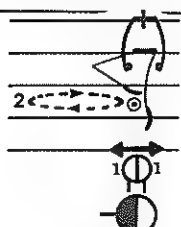





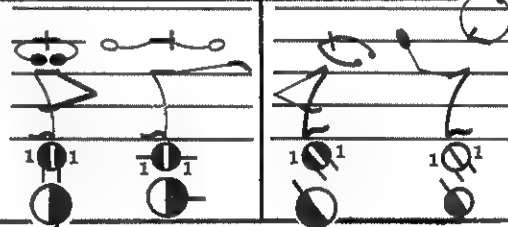
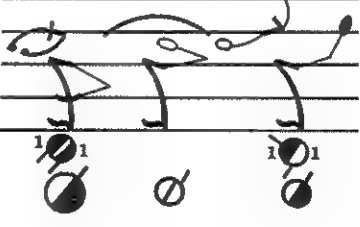
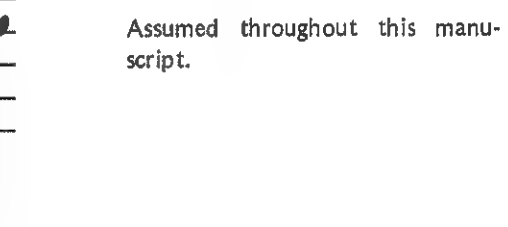
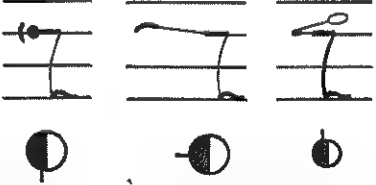
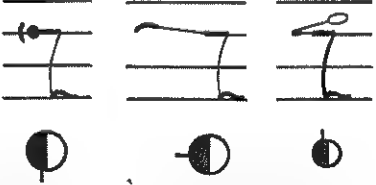
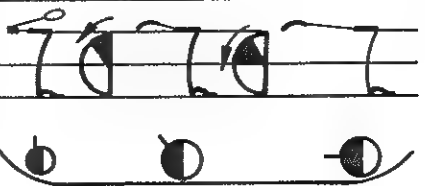
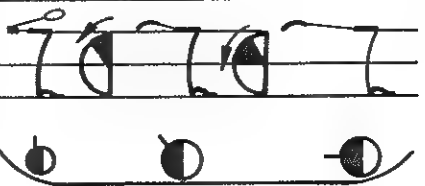
Style Description In Words	Symbol Analysis Of Style			Style As Notated In This Manuscript
1. When the arms are down in <i>Bras Bas</i> , they are not straight, but relaxed. They are in between the rounded arm and the straight arm.	 Rounded Arm	 Bournonville Arm	 Straight Arm	
2. When the arms are down in <i>Bras Bas</i> , the hands are in front of the thighs, but do not touch the thighs. (In the <i>centre</i> only).				

NOTATED STYLE KEY

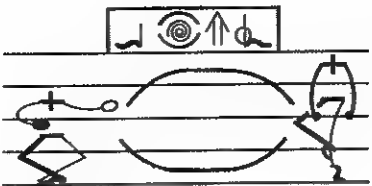
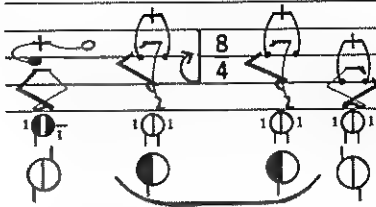


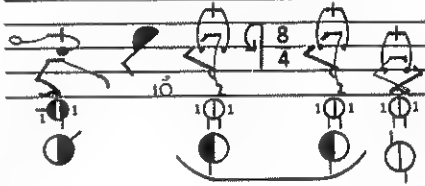
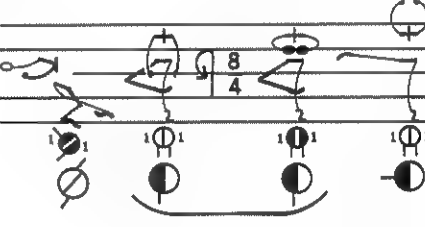
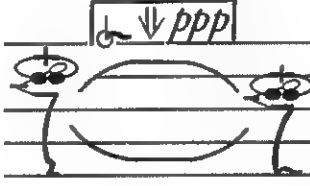
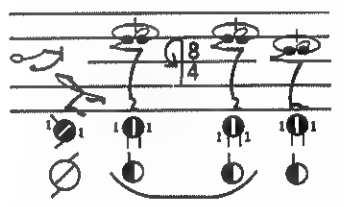


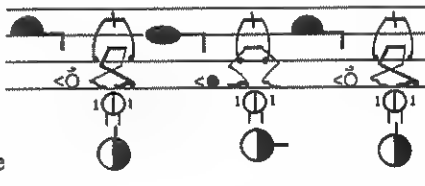

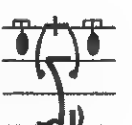

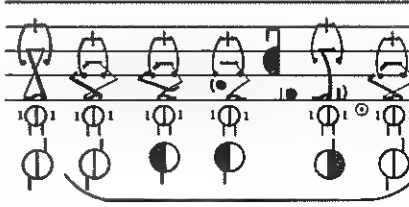
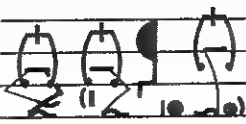

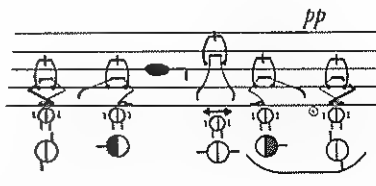
Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
3. When the arms are held in front of the chest in <i>Bras Arrondis</i> , the arms are in a relaxed curve, slightly more elongated than when rounded. Fingers are in line with the fork in the ribs, about an inch distance between the two hands.	 Rounded Arm  Bournonville Arm	
4. When the arms are held to the side in <i>Bras À La Ligne</i> , the palms of the hands face the audience. The arms are not rounded. The elbows relax slightly and project to the back wall, somewhat lower than the hands. The hands are in line with the shoulders.	 Rounded Arm  Bournonville Arm	
5. When the arms are overhead in <i>Bras En Couronne</i> , the relaxed feeling of the arms creates a curved look. This is not the curved look created by rounded arms. It is a relaxed curve. The fingertips are in line with the center of the head.		
6. When the arms pass from <i>Bras Arrondis</i> to <i>Bras À La Ligne</i> the arms straighten out slightly before being carried to the side.		Assumed throughout this manuscript.
7. A unique Bournonville arm position places one arm <i>À La Ligne</i> and the other arm curved relaxedly in front of the chest, with the wrist flexed in a soft feminine fashion. This position is demonstrated in <i>The Monday School</i> in exercises 10, 22 and 25. Male dancers do not flex the wrist.		
8. Another unusual Bournonville arm position places one arm <i>À La Ligne</i> and the other arm <i>En Couronne</i> with the palm of the hand facing the ceiling, flexed at the wrist. This position is demonstrated in <i>The Monday School</i> in exercise number 10. (See Cover Photo).		
9. When the arms are held in <i>Bras À L'Arabesque</i> , <i>Bras À L'Arabesque Croisé</i> , or in <i>Bras À La Lyre</i> the elbows are very relaxed and soft, almost on the verge of being bent. (but they are not bent). Women hold their arms somewhat softer than men.		 À L'Arabesque  À L'Arabesque Croisé  À La Lyre

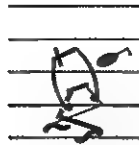
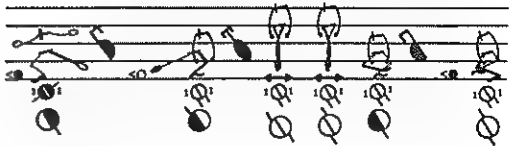

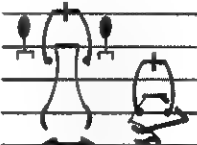
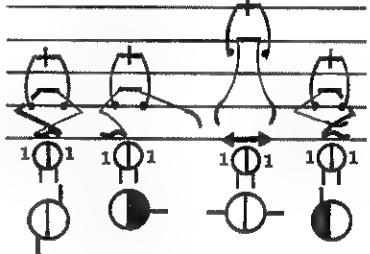
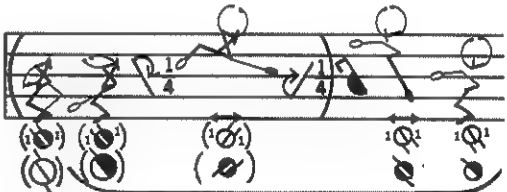

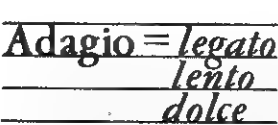
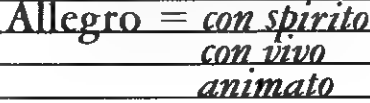
NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
10. When executing Bournonville steps in the <i>centre</i> , the hands are held very relaxed, in no set position. They remain more natural than modern-day classical hand styles. The hands simply open from the hand position held at the <i>barre</i> (see <i>The Three Bournonville Barres</i> , pub. 1975, page 8.)		
11. Men dance on half toe, women on full <i>pointe</i> .	$\nabla 2 = \nabla$	This pertains to all exercises whether they are notated on half toe or full <i>pointe</i> .
12. Because <i>pointe</i> shoes were made with little support at the turn of the century, <i>pirouettes</i> and other long balances were not executed on full <i>pointe</i> , but on half toe. Other shorter balances were executed on full <i>pointe</i> , however.		Assumed throughout this manuscript.
13. Turn-out is not in the extreme. Modern-day Bournonville dancers turn-out more than the Bournonville dancers of Edel Pgedersen's generation.	 Old Style	 Modern Style
14. <i>Sur le cou de pied</i> is always extremely wrapped around the ankle, so that only the heel of the foot is visible to the audience. <i>Sur le cou de pied</i> is placed slightly higher than the ankle on the supporting leg.	 Open Wrapped Foot	 Bournonville Wrapped Foot
15. The toes of <i>pointe tendu à terre</i> are always in line with the heel of the standing leg's foot.		 Devant À L. Seconde Derrière
16. When the leg is <i>tendu devant</i> , the upper body tilts slightly to the back. When the leg is in <i>tendu derrière</i> , the upper body tilts slightly forward.	 Tendu Devant	 Tendu Derrière

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
17. <i>Ronds de jambe en l'air</i> are always at 45 degrees height. The toes brush the calf of the supporting leg during the <i>rond de jambe</i> .		
18. The leg lifted to the back is oftentimes bent slightly in an open <i>attitude</i> , seldom stretched straight in <i>arabesque</i> . (Exception 1: when the leg lowers to close in 5th position, the leg straightens gently on the way down. Exception 2: In many <i>adagio</i> in the <i>centre</i> , " <i>Lang Attitude</i> ," meaning long <i>attitude</i> or <i>arabesque</i> , occurs.)	 Closed Attitude	 Open Attitude
19. When the leg is lifted in <i>attitude derriere</i> the upper body is placed forward. If the arm is <i>En Couronne</i> , the head tilts and looks up, under the arm.	 Russian Attitude	 Bournonville Attitude
20. When executing a <i>développé</i> , the <i>passé</i> leg always passes in front or in back of the supporting leg before continuing on into the <i>développé</i> .		
21. When the leg passes from <i>passé</i> to <i>attitude derriere</i> , the leg passes through a closed <i>attitude</i> first, before opening the leg to an open <i>attitude</i> (closed meaning a very bent <i>attitude</i>). According to Edel Pedersen, this creates a beautiful <i>développé</i> into the open <i>attitude</i> .		
22. The leg lifted to the front or side stretches completely straight. Extensions <i>à la quatrième devant</i> and <i>à la seconde</i> do not remain bent (as the leg does to the back).		
23. When executing a <i>grand rond de jambe en l'air</i> from back to side, the back leg begins in open <i>attitude derriere</i> , straightens when it reaches the back corner, and continues straight to the side. In reverse, the leg begins straight to the side, continues straight to the back corner, and then bends in open <i>attitude derriere</i> .	 From Back To Side	

NOTATED STYLE KEY

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
24. <i>Pirouettes</i> that begin and end in 5th position almost always are executed in <i>sur le cou de pied</i> . The <i>sur le cou de pied</i> is wrapped tightly around the supporting leg, slightly above the supporting leg's ankle. From 5th pos., the foot goes immediately to <i>sur le cou de pied</i> and closes directly into 5th at the end of the <i>pirouette</i> .	 When Beginning Pirouettes	
25. Almost all <i>pirouettes</i> in the Bournonville Schools hold the arms in <i>Bras Bas</i> . Only when the arms are passing through <i>Bras Arrondis</i> to <i>Bras En Couronne</i> are they held in front of the chest during a <i>pirouette</i> . This rule also applies to turns in the air.	 Common Pirouette Arms  Not-the-Usual Pirouette Arms	
26. <i>Pirouettes</i> that finish with a <i>développé</i> (quite common in Bournonville) almost always are executed in a lifted <i>passé</i> position. The leg is held in <i>passé</i> because it is considered to be a continuing part of the <i>développé</i> that follows (See step number 3 in <i>The Monday School</i> for an example).		
27. Bournonville included many <i>pirouettes en attitude</i> in his training. The majority of <i>pirouettes en attitude</i> hold arms in <i>Bras Arrondis</i> . The <i>attitude pirouette</i> finishes on a straight knee, with no <i>demi-plié</i> .	 When Finishing Attitude Pirouettes	
28. The unique Bournonville <i>pas de bourrée</i> is almost always done with relaxed or bent knees, with arms oftentimes <i>Bras Bas</i> . The upper body leans slightly in the direction of the <i>pas de bourrée</i> .	 De Côté  En Effacé	
29. The Bournonville <i>Coupé</i> is done smoothly, glidingly, with no jerking or pause. The upper body leans slightly in the direction of the <i>Coupé</i> (See explanation of <i>Coupé</i> under Terminology, page 9, of this manuscript.)	 De Côté  En Face  En Effacé	
30. The Bournonville <i>glissade</i> is distinctly different from the Bournonville <i>Coupé</i> . The Bournonville <i>glissade</i> is executed with a slight spring. However, although a springing <i>glissade</i> , it must be executed smoothly and flowingly.	 Bournonville Coupé (Without Spring)  Bournonville Glissade (With Spring)	

Style Description In Words	Symbol Analysis Of Style	Style As Notated In This Manuscript
31. When executing Bournonville's <i>Chasse' Contretemps</i> (see Terminology, page 9 of this manuscript), the upper body leans slightly towards the audience, with the head looking in that direction.	 Body Leans Toward Audience	
32. When executing springing <i>jetés</i> , of which there are many in Bournonville's training, the upper body tilts slightly forward when the <i>jeté</i> finishes with the lifted leg pointed in the back. The upper body tilts slightly to the back when the <i>jeté</i> finishes with the lifted leg pointed to the front.	 Body Forward  Body To The Back	
33. <i>Grand jeté</i> is executed often in the Bournonville Schools. <i>Grand jeté en attitude en tournant</i> is a unique Bournonville <i>grand jeté</i> , usually executed by the male dancers.		
34. As soon as the Bournonville dancer begins to dance in the center, <i>épaulment</i> — the slight turning of the shoulders, comes into play. <i>Épaulment</i> is one of the most distinctive and special qualities of Bournonville dancing. (Note: There is relatively no <i>épaulment</i> during <i>barre</i> exercises).		Assumed throughout this manuscript.
35. The upper body appears to be totally relaxed. Because all arms are not rounded but gently relaxed, the upper body does not have a strained look. Execution of the Bournonville steps should always appear easy and light, even when they are strenuous.		Assumed throughout this manuscript.
36. The smooth, <i>adagio</i> movements in the Bournonville Schools are executed without a single stop in the flow of movement. <i>Adagio</i> movements are executed with a charming 19th century softness of style.	 <i>Adagio</i> = <i>legato</i> <i>lento</i> <i>dolce</i>	Assumed throughout this manuscript.
37. The lively, <i>allegro</i> movements in the Bournonville Schools are executed with joyous abandon. The Bournonville style is not regal and formal, but carefree and exuberant.	 <i>Allegro</i> = <i>con spirito</i> <i>con vivo</i> <i>animato</i>	Assumed throughout this manuscript.

ORGANIZATION OF THIS MANUSCRIPT

This manuscript, *The Monday School*, is organized in the following manner:

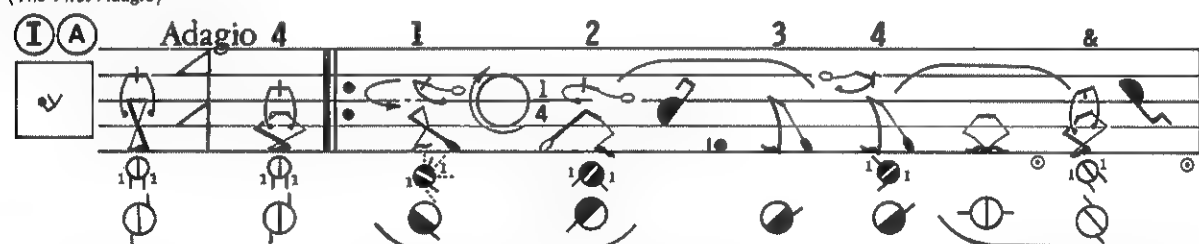
1. Each dance combination or step is preceded by a Roman Numeral with a circle around it.
2. The name of the step is placed directly above its Roman Numeral. These names are the original names used in Denmark by Bournonville dancers and teachers. They are written in Danish and French terminology, with the English translation in parentheses.

Polkatrinet
(The Polka Step)



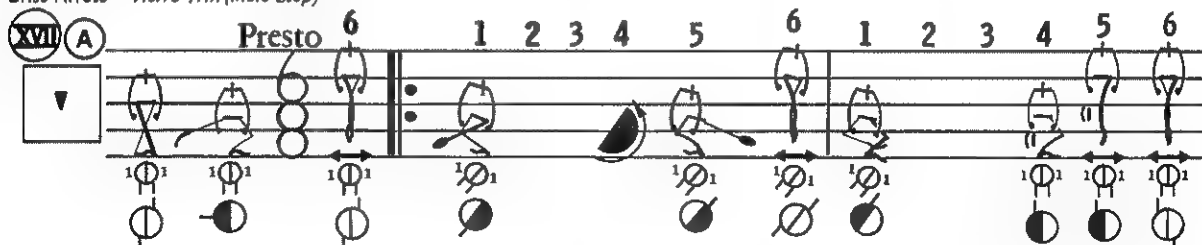
3. When a step is composed of many sections or parts, which is quite common in the Bournonville Schools, each section of the step is designated by a Capital Letter. This Capital Letter is encircled and placed at the beginning of its section.

Den Første Adagio
(The First Adagio)



4. The majority of steps in *The Monday School* are danced by both male and female dancers, but four steps have been specially choreographed for male dancers and four steps for female dancers. These special steps have the words *Herre Trin* (Male Step) or *Dame Trin* (Female Step) following the step's name and number.

Brisé Arrêté Herre Trin (Male Step)



5. Memos appear throughout the manuscript with a number encased inside an oval (1). When this Memo Sign appears over the notation, the reader should turn to page 17 of this manuscript, find the same number in the list of Memos, and read the memo.
6. All counts in this notated manuscript have been coordinated with the music's counts. Numbers representing counted beats have also been included in the *written music*, between the treble and base clefs, making it easier to coordinate dance and music. The written music is published in a separate, coordinating music book.

MEMOS

- ① Each Bournonville School begins with an *adagio* exercise, called *Den Første Adagio* (*The First Adagio*). All of these first *adagios* are very beautiful and very, very long. They are usually slow, with many *développés* held for long lengths of time.
Monday School's *First Adagio* is divided into six sections. Edel Pedersen contributed the first two sections — A and B. Toni Lander contributed the last four sections — C, D, E, and F.
- ② Male dancers walk around in a circle as the female dancers execute *pas de courant*. The male dancers carry the arms in the same position as notated here (the same position as the women).
- ③ Each Bournonville School has a *port de bras* exercise following *The First Adagio*. The *Port De Bras* of the Monday School is also executed in the Tuesday School, the Thursday School and the Friday School. A different *port de bras* exercise is executed in the Wednesday and Saturday Schools.
- ④ Some modern-day classes in the Bournonville Schools have changed this straight-kneed 4th position to a deep, lunging 4th position in *demi-plié*. This 4th position was always done with straight knees in Edel Pedersen's day. It is more difficult with straight knees.
- ⑤ When bending forward, Edel Pedersen describes the movement as "picking up or gathering a bouquet of flowers." Do not bend too far forward or too far to the back. This *port de bras* is gentle, flowing, but not in the extreme. The Bournonville training did not push turn-out or stretching.
- ⑥ In every Bournonville School, a *Second Adagio* follows the *Port De Bras* exercise. *The Second Adagio* was designed for more strenuous steps, executed at a slow pace. *Pirouettes en attitude* are quite common in *The Second Adagios*. Notice how *pirouettes en attitude* are preceded by a *port de bras* in 4th position. *The Second Adagio* is oftentimes skipped over for less-advanced pupils.
- ⑦ Exercises highlighting the Bournonville *Coupé* oftentimes follow *The Second Adagio* in the Bournonville Schools. These *Coupé* exercises are usually done both forward and in reverse. (See Terminology, page 9 and the Notated Style Key, page 14, number 29 for explanation of *Coupé*).
- ⑧ The *Aplomb Pas* exercise is designed to strengthen the thighs. Hold the leg from underneath the thigh, without gripping from the top of the leg. This will avoid developing larger-than-necessary thigh muscles.
- ⑨ Many of the steps in the Bournonville Schools were taken directly from Bournonville's ballets. This helped the dancers practice the style of his choreography in the classroom.
The Whole Chinese Step derives from Bournonville's character-dance portrayal of Chinese people. His characterized version of the Chinese held the hands in a fist with the index finger projecting up.
The Whole Chinese Step was designed to teach the student to hold the wrapped *sur le cou de pied* in *demi-plié*.
- ⑩ According to Edel Pedersen, the male dancers held the left arm *En Couronne* and the right arm *À La Ligne* when executing this *Chassé Contretemps*. The female dancers held their arms as notated in this manuscript (*Bras Bas*).
- ⑪ According to Bournonville teacher Dinna Bjørn (from the Royal Danish Ballet, trained in Bournonville by Edel Pedersen), The Seven Step received its name because of Part B, which includes six consecutive *changements*. These *changements* which musically land on the counts: 1 & 2 1 & 2, were counted differently by the dancers of the Royal Danish Ballet. The dancers counted: 1 2 3 4 5 6 7. Count 4 of these seven counts represented the slight hold between the third and fourth *changement*. Because of this the step became known as The Seven Step, named after the dancer's "seven" counts.

land	land	land	hold	land	land	land	land	land	land	land	land	land	land	land	land
1	&	2	&	1	&	2	&	1	2	3	4	5	6	7	
Counted with music								Dancer's Counts							

- ⑫ Louise's Waltz is possibly named after Queen Louise of Denmark. The composer is H. C. Lumbye.
- ⑬ Step number 20 was named after Charlotte Skovsgaard, a dancer from the Royal Danish Ballet.
- ⑭ Male dancers do not flex the wrist in this arm position, but simply hold the arm in *Bra Arrondi*.
- ⑮ This step, *The Male Solo From La Ventana*, is contributed by Bournonville expert, Kirsten Ralov.
- ⑯ If women choose to execute this male step, the *battu en l'air* should be eliminated.

As Taught By:
Edel Pedersen

The Monday School

Notated By:
Valerie Sutton

Den Første Adagio ^①
(The First Adagio)

I (A) Adagio 4

The first system of music is for part I (A). It begins with a box containing a checkmark. The notation is on a single staff with a 4/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, and rests. Fingerings are indicated by numbers 1 and 2. A double bar line appears after the first measure. The system ends with a measure containing a circled 'X' and a circled '1'.

II (B)

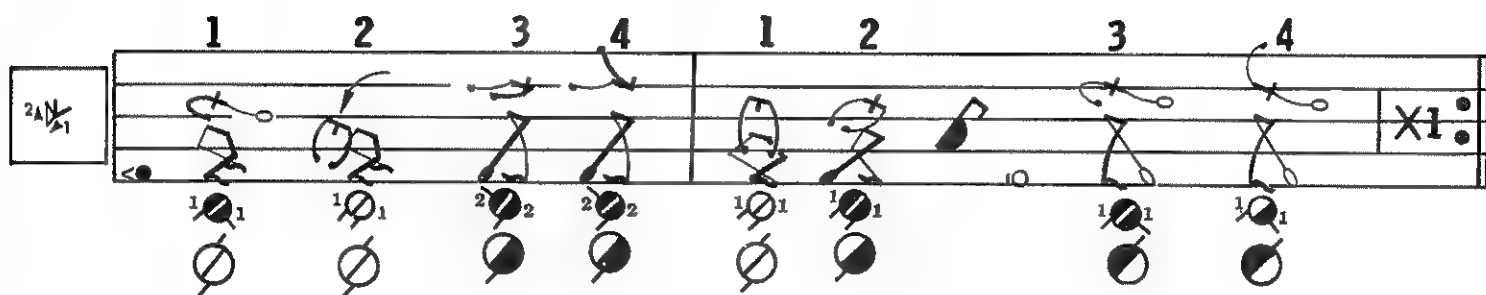
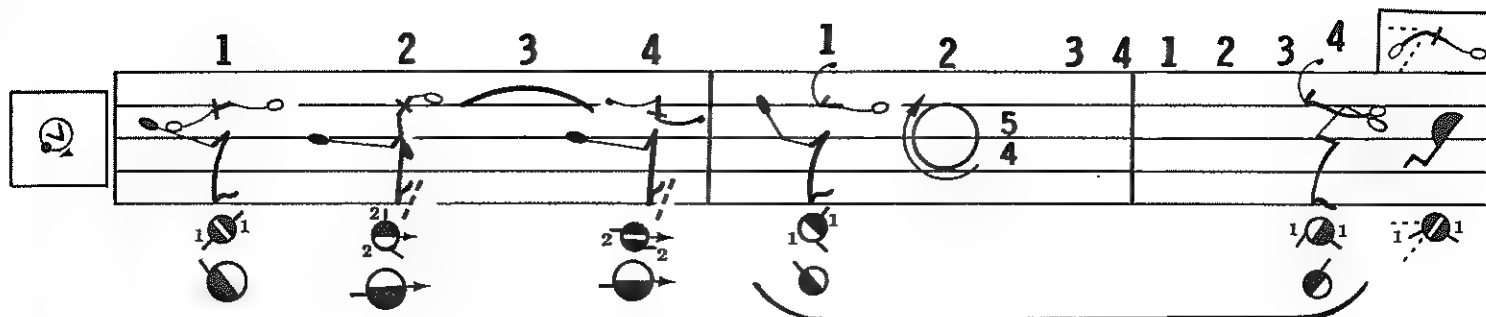
The second system of music is for part II (B). It begins with a box containing a downward-pointing arrow. The notation is on a single staff with a 4/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, and rests. Fingerings are indicated by numbers 1 and 2. A double bar line appears after the first measure. The system ends with a measure containing a circled 'X' and a circled '1'.

III (C)

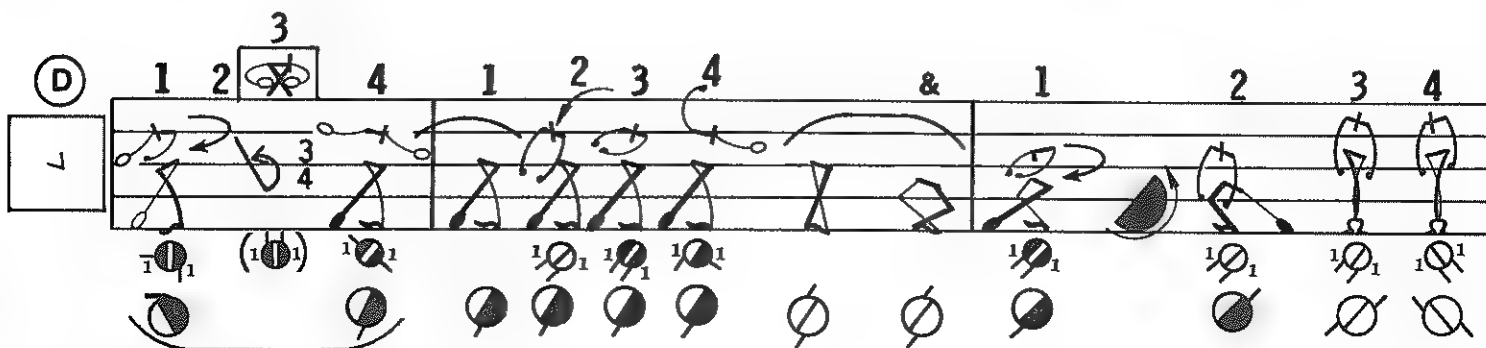
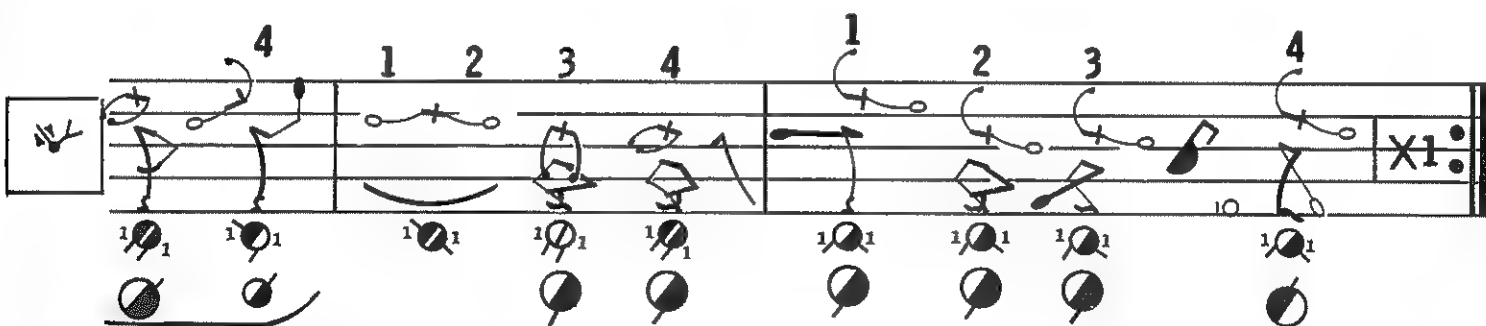
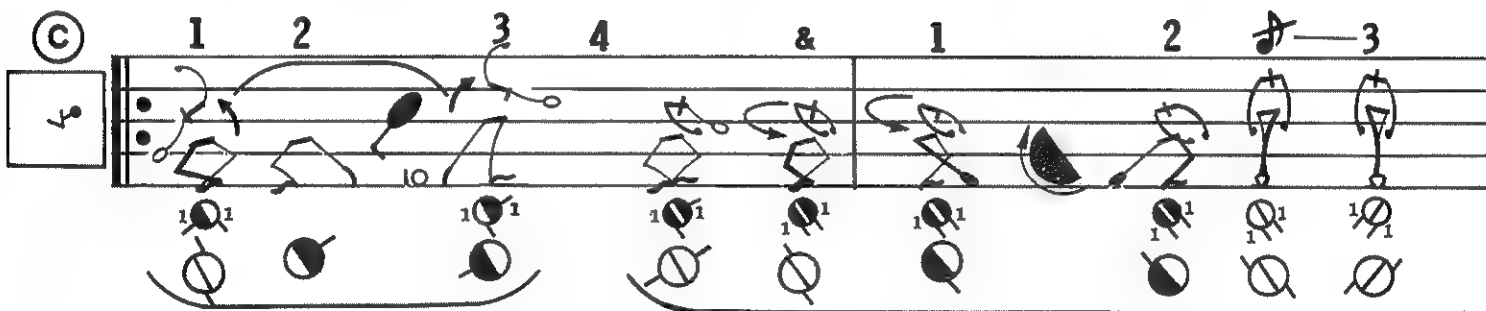
The third system of music is for part III (C). It begins with a box containing a downward-pointing arrow. The notation is on a single staff with a 4/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, and rests. Fingerings are indicated by numbers 1 and 2. A double bar line appears after the first measure. The system ends with a measure containing a circled 'X' and a circled '1'.

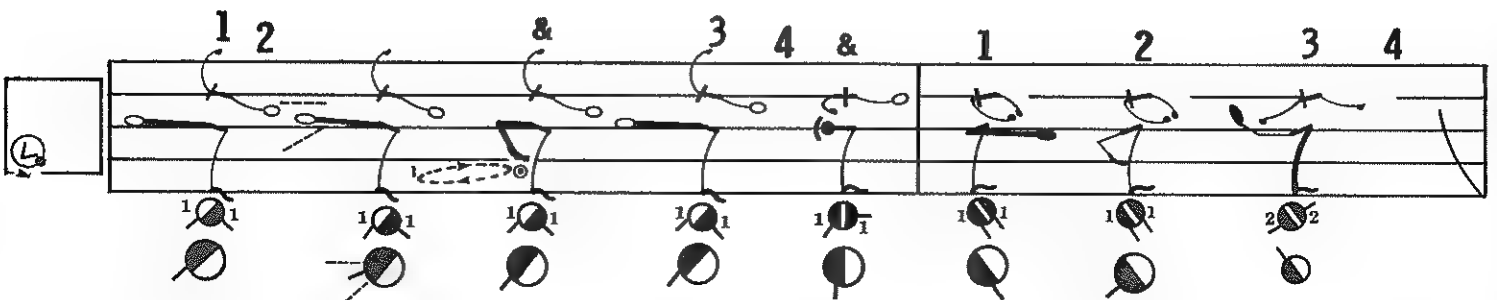
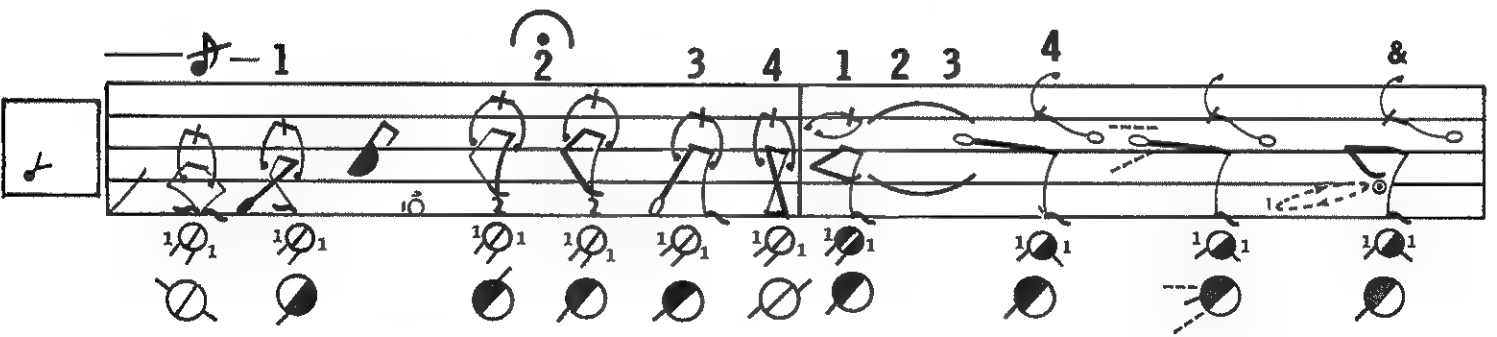
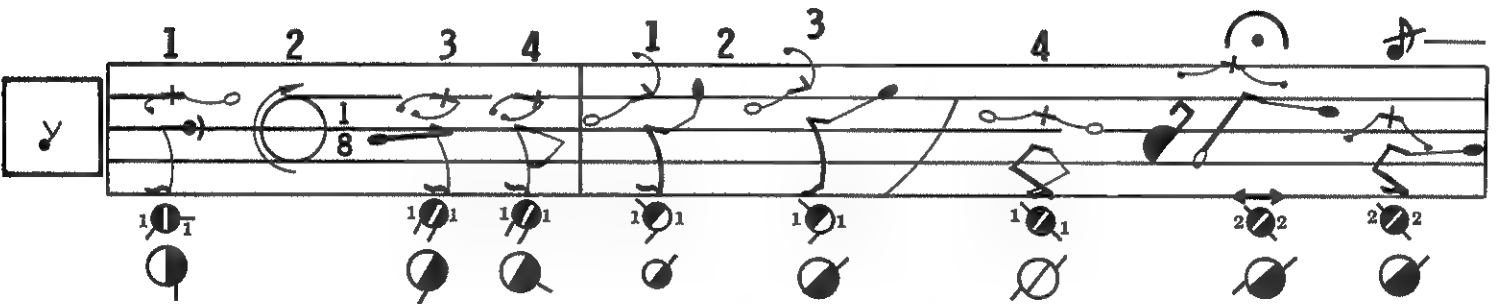
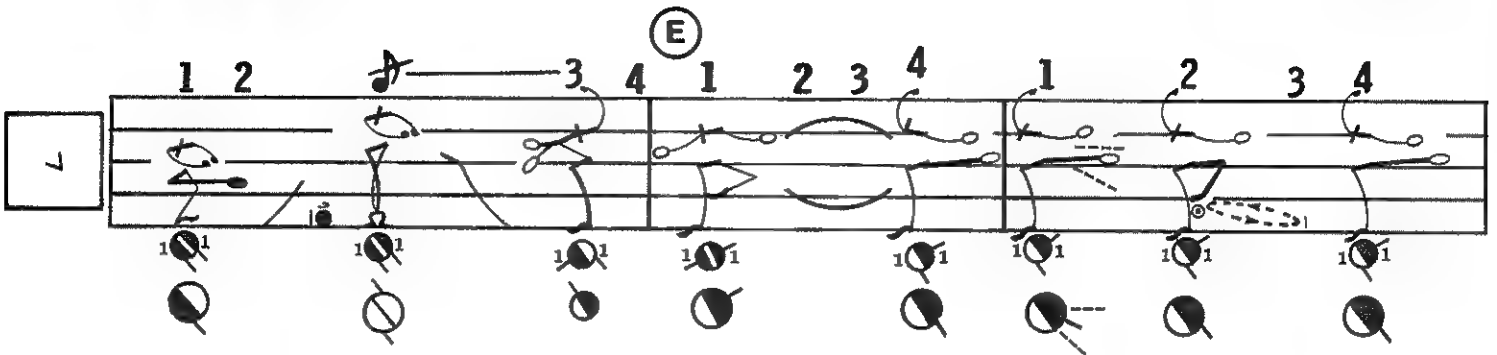
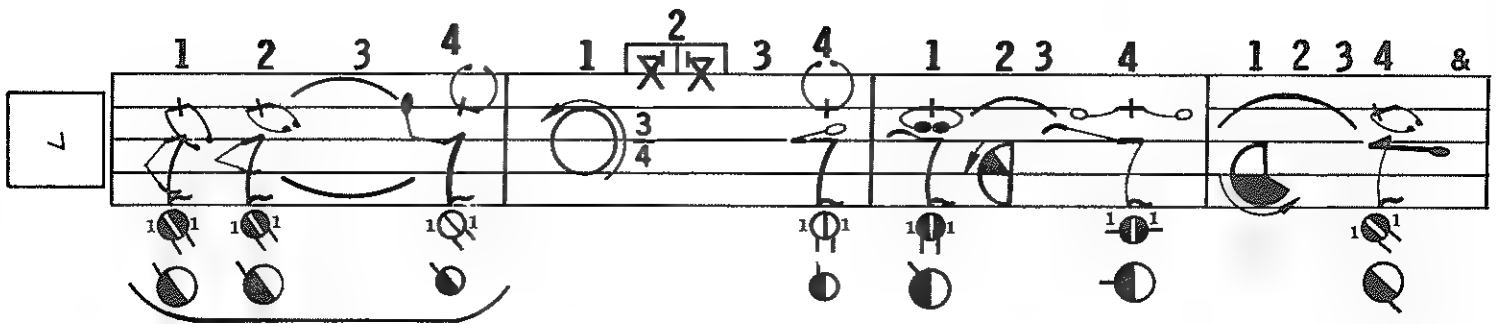
IV (D)

The fourth system of music is for part IV (D). It begins with a box containing a downward-pointing arrow. The notation is on a single staff with a 4/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, and rests. Fingerings are indicated by numbers 1 and 2. A double bar line appears after the first measure. The system ends with a measure containing a circled 'X' and a circled '1'.



As Taught By: Toni Lander





(F) 1 2 3 4 1 2 3 4 & ② 1 2

Port De Bras ③

II Andante 1 2 3 1 2 3 1 2 3 ④ ① ② ③

X/X 1 2 3 1 2 3 1 2 3

1 2 1. & 3 2. ⑤ 1 2 3

[illegible][illegible]

Den Anden Adagio ⑥
(The Second Adagio)

III A Andante 1234 1 2 3 4 1 2 3 4 1 2 3 4

The third system of the musical score for 'The Little Boat' is marked 'Andante' and consists of 12 measures. The notation is for a single melodic line on a five-line staff. The first measure is a whole rest. The second measure is a quarter note G4. The third measure is a quarter note A4. The fourth measure is a quarter note B4. The fifth measure is a quarter note C5. The sixth measure is a quarter note D5. The seventh measure is a quarter note E5. The eighth measure is a quarter note F5. The ninth measure is a quarter note G5. The tenth measure is a quarter note A5. The eleventh measure is a quarter note B5. The twelfth measure is a quarter note C6. The score includes various musical notations such as notes, rests, and bar lines. Below the staff, there are fingerings (1, 2, 3, 4) and a box with a 'V' symbol.

The musical notation for the 'L' exercise consists of a single staff with a key signature of one flat (B-flat) and a common time signature (C). The notation is divided into four measures, each labeled with a number (1, 2, 3, 4) above the staff. The notes and rests are as follows:

- Measure 1: Quarter note G4 (finger 1), quarter note F4 (finger 1), quarter note E4 (finger 1), quarter rest.
- Measure 2: Quarter note D4 (finger 1), quarter note C4 (finger 1), quarter note B3 (finger 1), quarter note A3 (finger 1).
- Measure 3: Quarter note G3 (finger 1), quarter note F3 (finger 1), quarter note E3 (finger 1), quarter note D3 (finger 1).
- Measure 4: Quarter note C3 (finger 1), quarter note B2 (finger 1), quarter note A2 (finger 1), quarter note G2 (finger 1).

The notation includes a '1' above the staff, indicating a first ending or a specific fingering. The notes are written on a staff with a key signature of one flat (B-flat) and a common time signature (C). The notes are G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The rests are quarter rests. The notation is divided into four measures, each labeled with a number (1, 2, 3, 4) above the staff. The notes and rests are as follows:

- Measure 1: Quarter note G4 (finger 1), quarter note F4 (finger 1), quarter note E4 (finger 1), quarter rest.
- Measure 2: Quarter note D4 (finger 1), quarter note C4 (finger 1), quarter note B3 (finger 1), quarter note A3 (finger 1).
- Measure 3: Quarter note G3 (finger 1), quarter note F3 (finger 1), quarter note E3 (finger 1), quarter note D3 (finger 1).
- Measure 4: Quarter note C3 (finger 1), quarter note B2 (finger 1), quarter note A2 (finger 1), quarter note G2 (finger 1).

(B)

(C)

1 2 3 4 1 2 3 4 1 2 3 & 4

(D) 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 & 4 4

Fondu Coupé ⑦

IV (A) Allegretto & 1 & 2 & 1 & 2 &

1 & 2 & 1 & 2 & $\overline{\vee}$

$\sqrt[2]{\vee}$

1 & 2 & 1 & 2 &

\vee

1 & 2 & 1 & 2 $\overline{\vee}$ $\overline{\vee}$ 2. &

$2\sqrt[2]{\vee}$

(B) 1 & 2 & 1 & 2 & 1 & 2

\vee

pp 1 & 2 & 1 & 2 &

\vee

1 & 2 & 1 & 2 *pp*

1 & 2 & 1 & 2 & 1 & 2 &

1 & 2 & *pp* 1 & 2 1. & 2. &

Échappé Pirouette

Andante 2 & 1 & 2 & 1 & 2 &

1 & 2 & 1 & 2 1. & 2. &

(B)

(C)

Ronds De Jambé Sauté

(VI) Prestissimo

1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Ballonné

VII **A** Prestissimo 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

B *pp* 1 2 3 4 5 6 *pp* 1 2 3 4 5 6 *pp*

1 2 3 4 5 6 1 2 3 4 5 6 1. 2. 5 6

(C) 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1. 2. 4 5 6

Aplomb Pas^⑧

VII Marcia 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Det Hele Kineser Trin[®]
(The Whole Chinese Step)

[illegible]

Taa Trinet Dame Trin (Female Step)

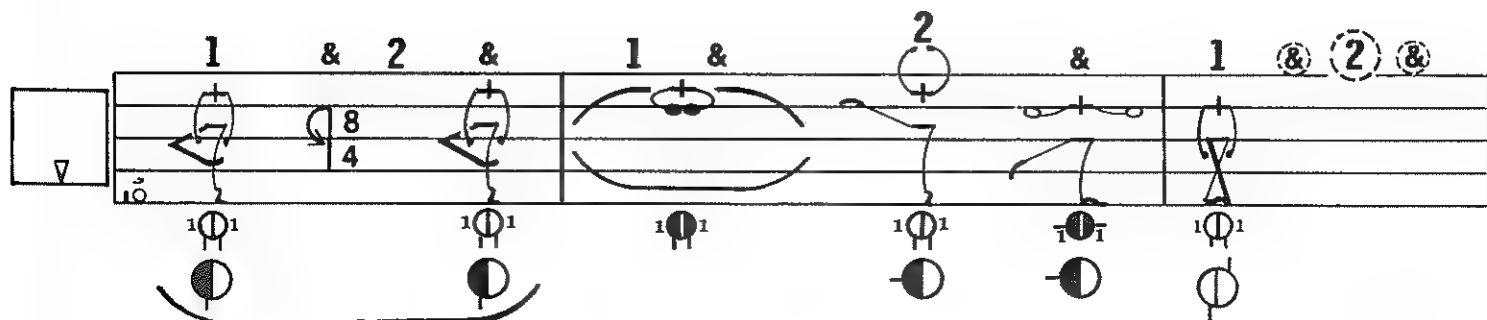
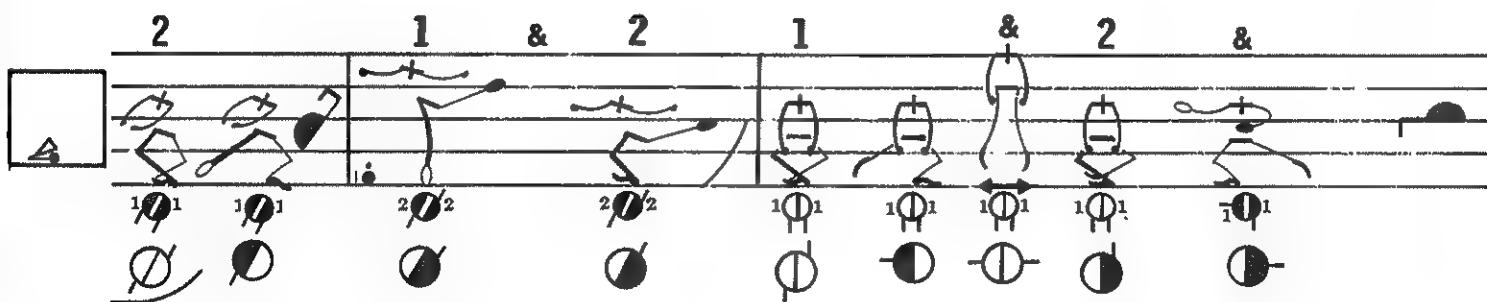
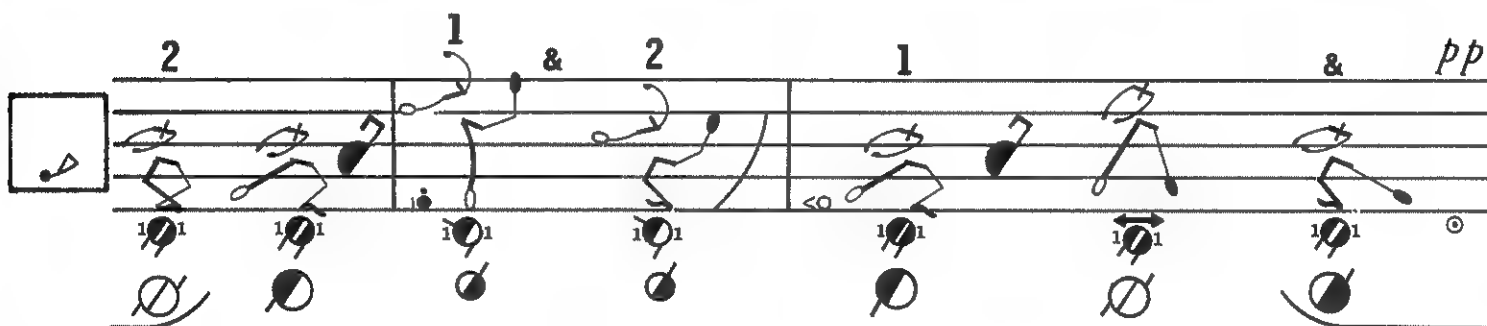
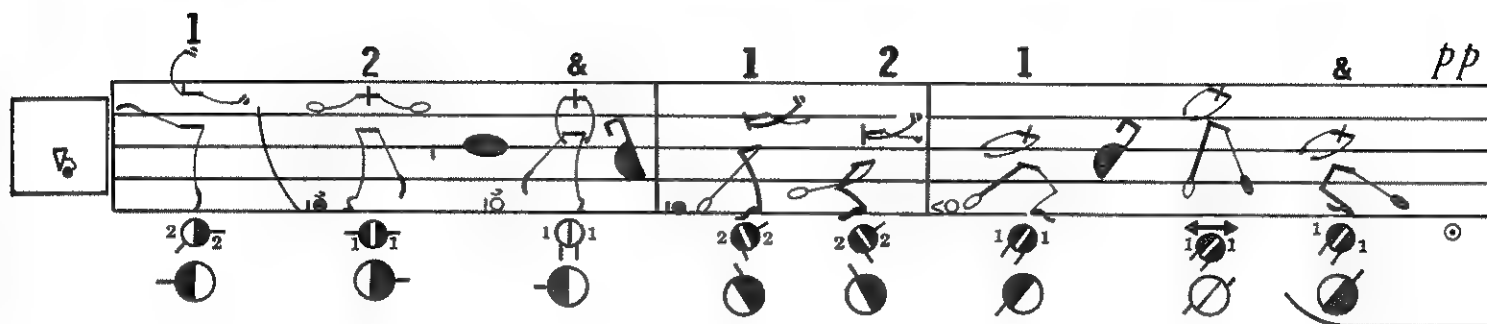
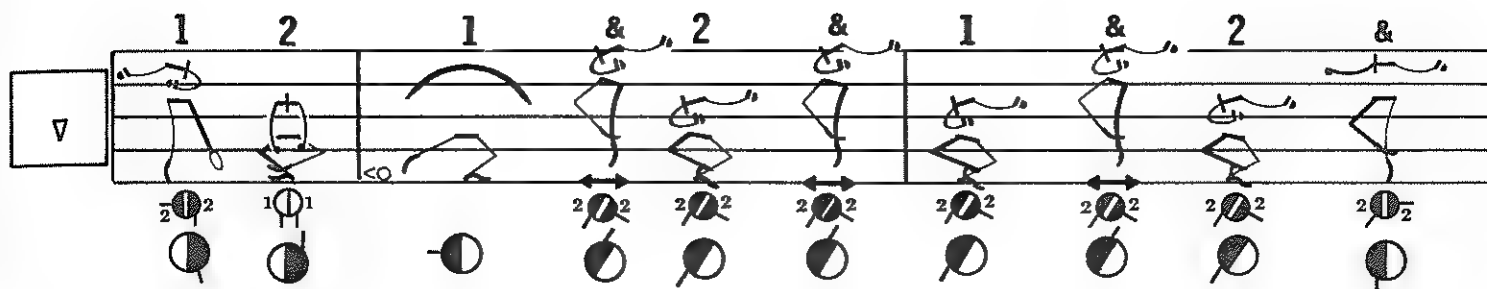
(The Toe Step)

⊗ (A) Allegretto 1 2 & 1 2 & 1 2

1 & dolce 2 & 1 & dolce 2 & 1 2

1. 2 & 2 & (B) 1 & 2 . . . &

1 2 & 1 2 . . . &



Ballotté Med Fleche
(Ballotte With Fleche)

XI Presto 4 5 6 1 2 3 4 5 6

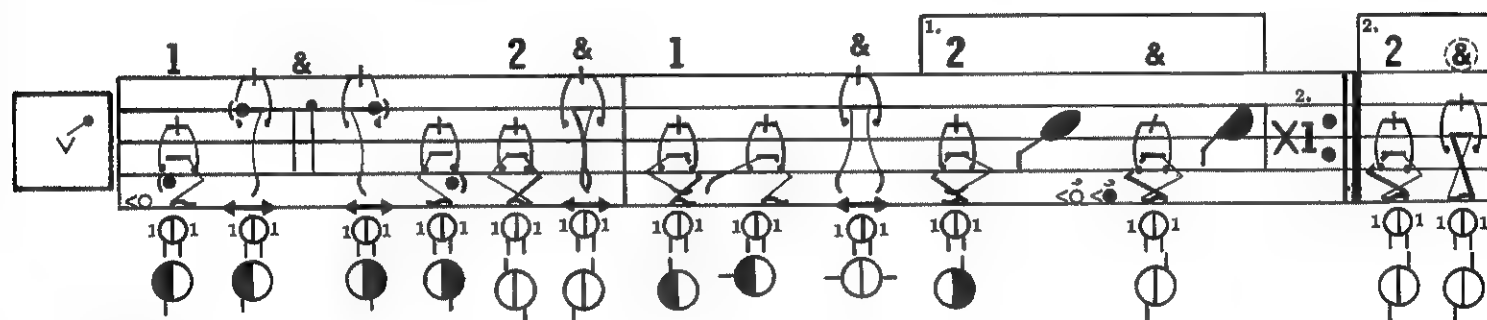
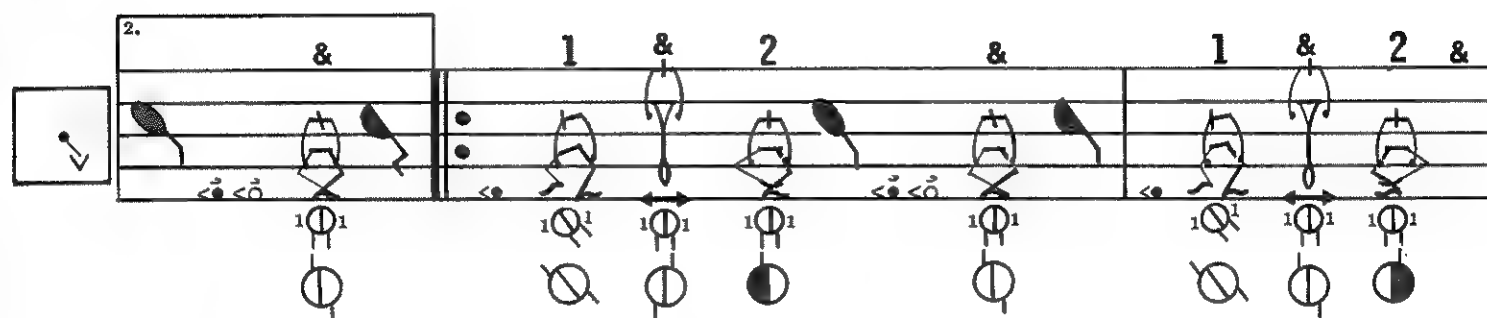
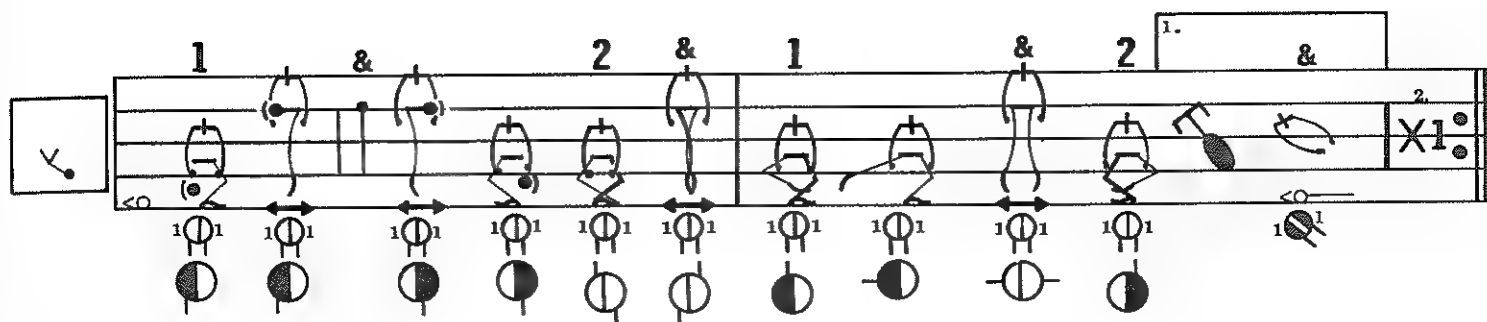
1 2 3 4 5 6

1 2 3 4 5 6 *pp*

1 2 3 4 5 6 1. 1. 2. 3 4 5 6

Polkatrinet
(The Polka Step)

XII Polka & 1 & 2 & 1 & 2 &

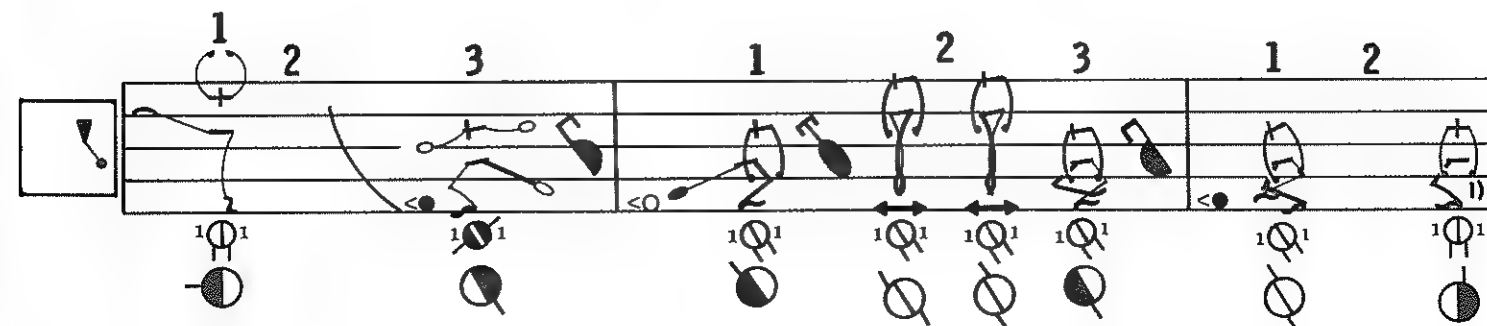
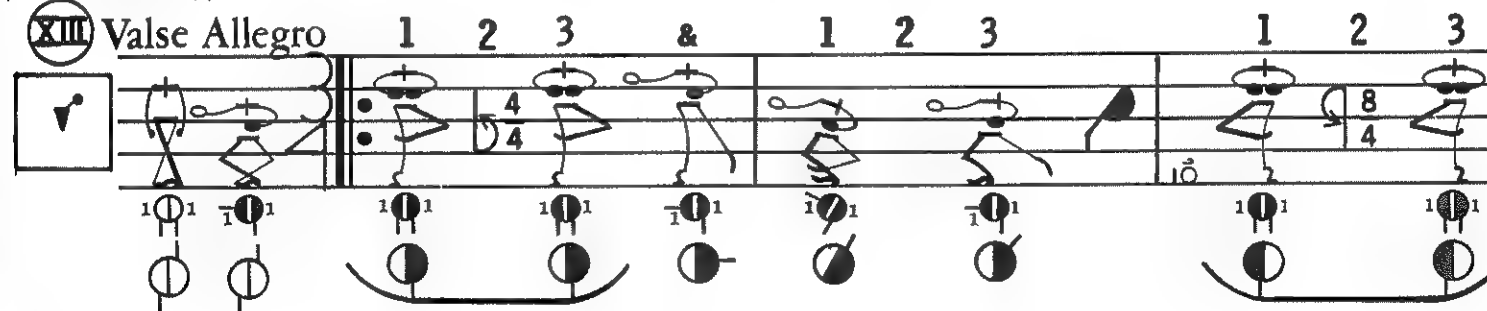


Pirouette Trinet
(The Pirouette Step)

Herre Trin (Male Step)

XIII

Valse Allegro



3 1 2 3 1 1. 2 3 2. 2 (3)

fine

La Rosé

XIV (A) Valse Allegro 1 2 3 1 2 3 1 2 3

pp 1 2 3 & 1 2 3 ⑩ 1

2 3 1 2 3 *pp* 1 2 3

fine

(B) Andante 1 (2) 3 1 *pp* 2 3 &

Vals

XV A) Valse Allegro 1 2 3 1

1 2 3 1

Presto

Vals Turné Dame Trin (Female Step)

XVI Presto & 3 *pp* & 1 23 1 2 3 1 2 3

The musical score is written on five systems, each with a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The score is divided into measures by vertical bar lines. The first system begins with a key signature change to one sharp (F#) and a time signature change to 8/4. The second system includes a measure with a 1 1/2 note value. The third system includes a measure with a sharp sign (#). The fourth system includes a measure with a *pp* (pianissimo) marking. The fifth system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

1 2 3 1 2 3 *pp* 1 2 3 1 2 3

1 2 3 & 1 2 3 &

1 2 *pp* 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 & 3 *pp* & 1 2 3

Brisé Arrêté Herre Trin (Male Step)

XVII A **Presto**

B **Prestissimo**

A

Andante

B

③

Louise-Valsen ⑫
(Louise's Waltz)

XIX A Presto 123

(B) *pp* 1 2 3 *dolce* 1 2 3

dolce 1 2 3 1 2 3 1 2 3

pp 1 2 3 1 2 3 *pp* 1 2 3

1 2 3 2 3 *pp* 1 2 3

(C) 1 2 (3) 1 2 3

The musical score is written for a single melodic line on a five-line staff. It is divided into two main sections, (B) and (C), each containing five staves of music. Section (B) begins with a piano (*pp*) dynamic and a 'dolce' (sweet) marking. The first staff of (B) shows a sequence of notes with fingerings 1, 2, and 3. The second staff continues this sequence with a 'dolce' marking. The third staff of (B) shows a more complex rhythmic pattern with a 'pp' dynamic. The fourth and fifth staves of (B) continue the sequence with a 'dolce' marking. Section (C) begins with a piano (*pp*) dynamic and a 'dolce' marking. The first staff of (C) shows a sequence of notes with fingerings 1, 2, and 3. The second staff continues this sequence with a 'dolce' marking. The third staff of (C) shows a more complex rhythmic pattern with a 'pp' dynamic. The fourth and fifth staves of (C) continue the sequence with a 'dolce' marking.

First staff of musical notation. It begins with a box containing a treble clef and a sharp sign. The staff contains a series of notes with various slurs and ties. Fingerings are indicated above the notes: 1, 2, 3, 1, 2 3, 1, 2, 3, 1. Below the staff, there are circular diagrams showing finger positions on a string, with numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1.

Second staff of musical notation. It begins with a box containing a treble clef and a sharp sign. The staff contains a series of notes with various slurs and ties. Fingerings are indicated above the notes: 2, 3, 1, 2, 3, 1, 2, 3. Below the staff, there are circular diagrams showing finger positions on a string, with numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1.

Third staff of musical notation. It begins with a box containing a treble clef and a sharp sign. The staff contains a series of notes with various slurs and ties. Fingerings are indicated above the notes: 1, 2 3, 1, 2, 3, 1, 2, 3, 1, 2, 3. Below the staff, there are circular diagrams showing finger positions on a string, with numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

Fourth staff of musical notation. It begins with a box containing a treble clef and a sharp sign. The staff contains a series of notes with various slurs and ties. Fingerings are indicated above the notes: 1 2 3, 1 2 3, 1 2, 3pp. Below the staff, there are circular diagrams showing finger positions on a string, with numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

Fifth staff of musical notation. It begins with a box containing a treble clef and a sharp sign. The staff contains a series of notes with various slurs and ties. Fingerings are indicated above the notes: 1 2 3, 1 2 3, 1 2 3, 1 2 3. Below the staff, there are circular diagrams showing finger positions on a string, with numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3.

Charlotte Skovsgaard Trin (Step) ⁽¹³⁾

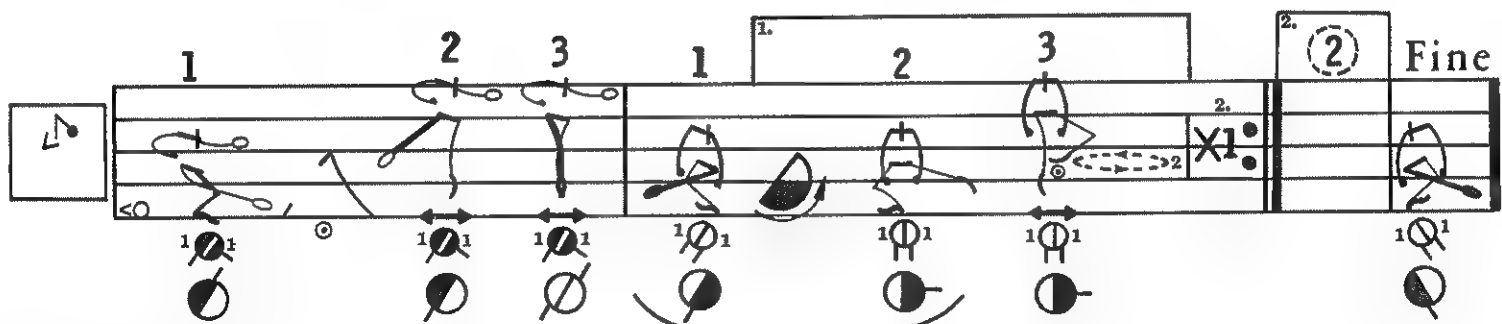
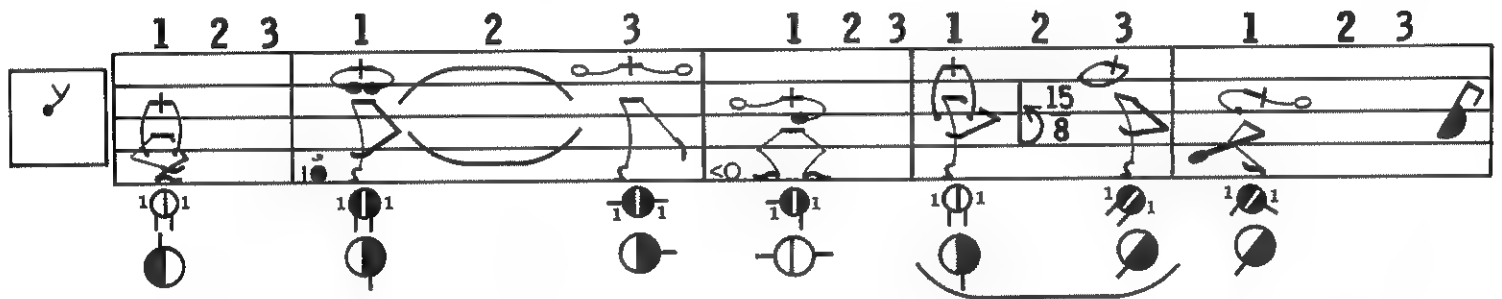
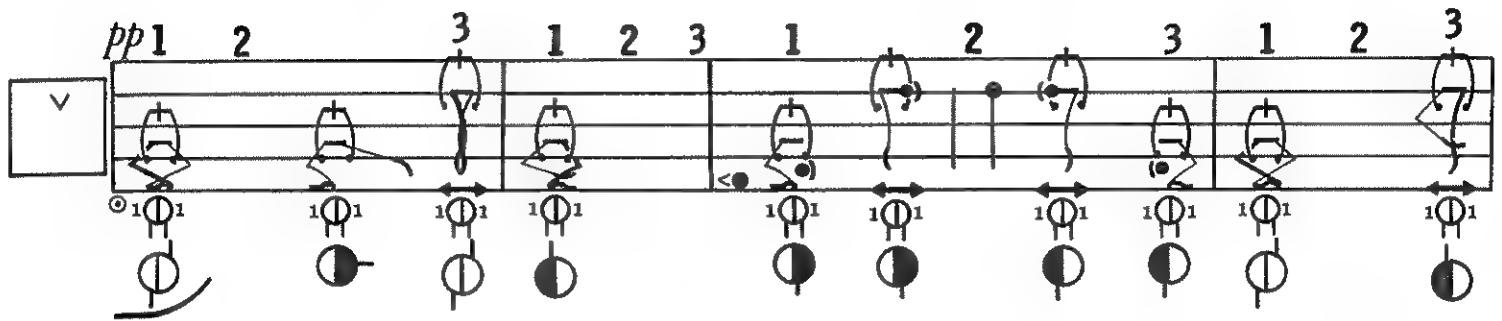
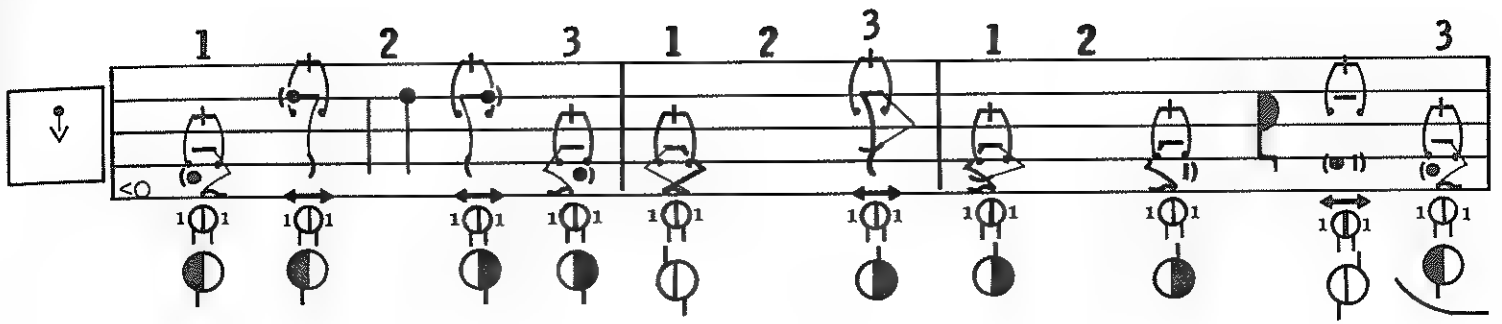
XX Presto 6

pp 1 2 3 4 5 6 *pp*

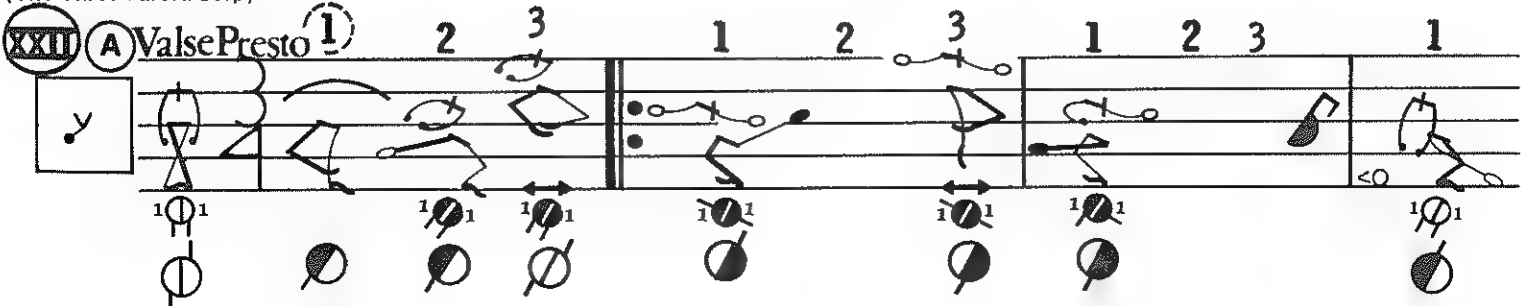
1 2 3 4 5 6 & 4 5 6

Rond De Jambe Pas De Basque

XXI Presto



Det Tredelte Trin
(The Three-Parted Step)



The page contains five systems of musical notation, each consisting of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). The systems are as follows:

- System 1:** Starts with a box containing a single eighth note. The staff contains a series of notes with fingerings 2, 3, 1, 2 3, 1 2, 3, 1 2. There are also some notes with a circled '1' below them.
- System 2:** Starts with a box containing a single eighth note. The staff contains a series of notes with fingerings 3, 1 2, 3, 1, 2, 3, 2 3. There is a section marked 'X1' and a section marked '2. 3'.
- System 3:** Starts with a box containing a single eighth note. The staff contains a series of notes with fingerings 1, 2, 3, 1, 2 *pp* 3. There is a section marked '2/4' and a section marked '1 2 3'.
- System 4:** Starts with a box containing a single eighth note. The staff contains a series of notes with fingerings 1, 2, 3, 1 2, 3, 1 2, 3 *ppp*. There is a section marked '2/4' and a section marked '1 2 3'.
- System 5:** Starts with a box containing a single eighth note. The staff contains a series of notes with fingerings 1 2, 3, 1 2, 3, 1 2, 3. There is a section marked '1. 3' and a section marked '2. 3'.

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Herre Soloen Fra La Ventana ⁽¹⁵⁾
(The Male Solo From La Ventana)

Herre Trin (Male Step)

As Taught By: Kirsten Ralov

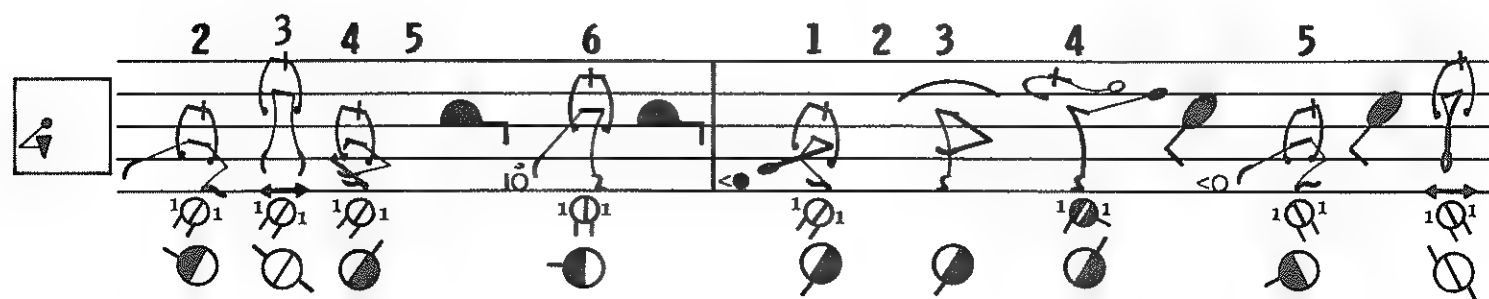
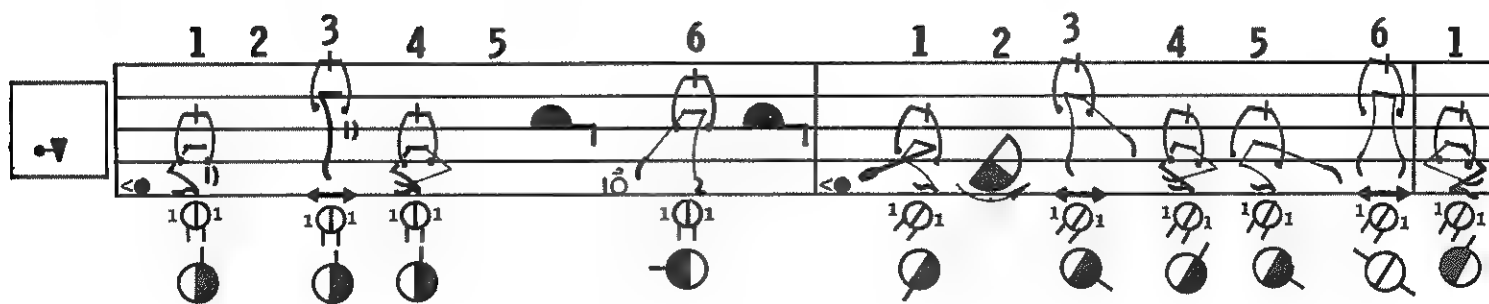
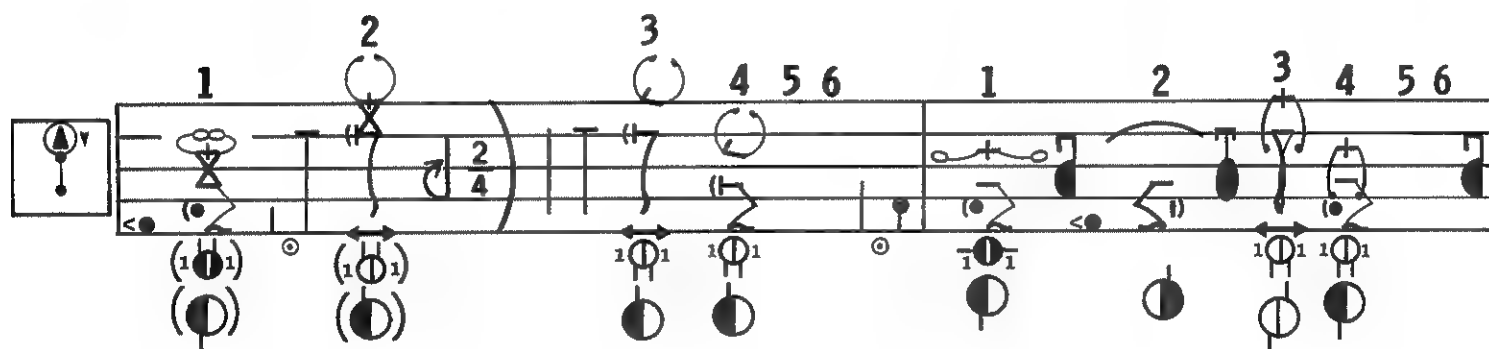
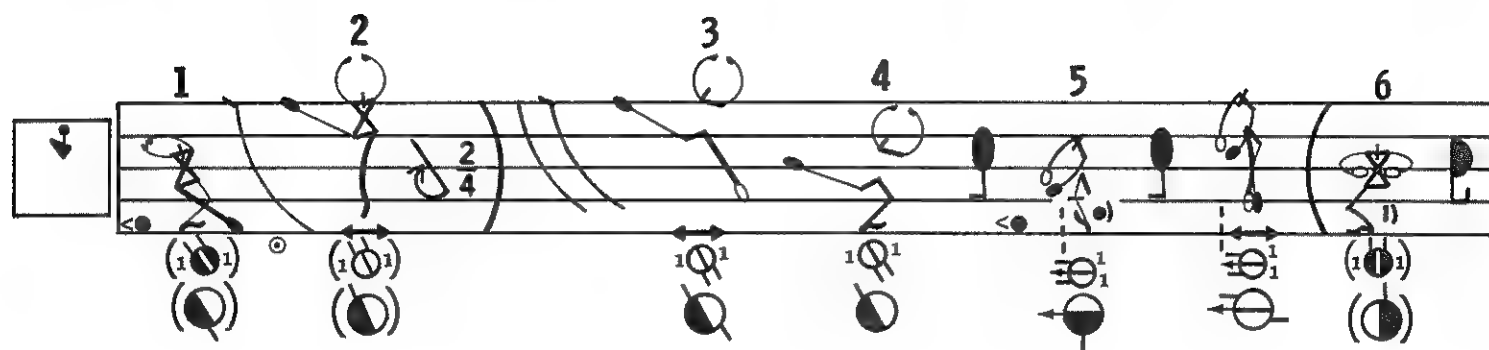
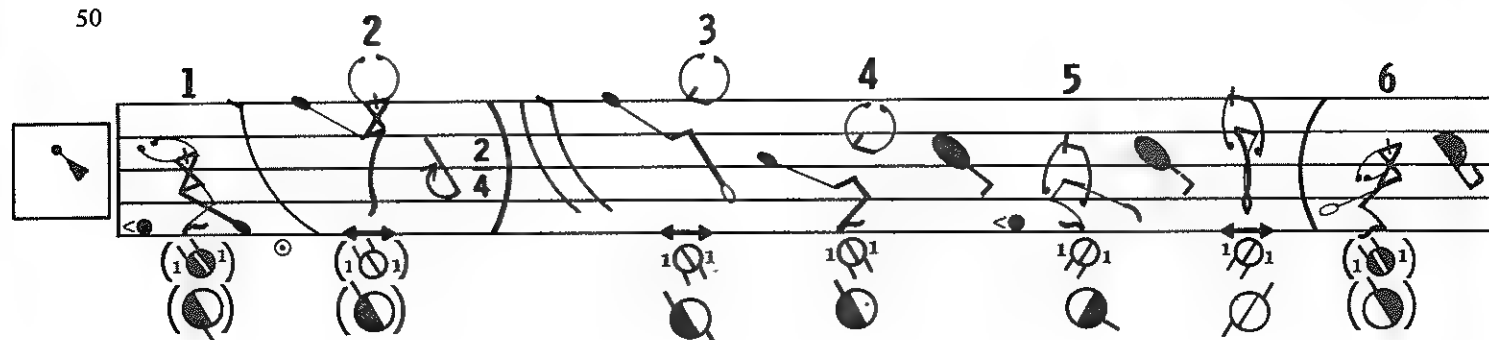
XXIII A Prestissimo 1 2 3 4 5 6 1 2 3 4 5 6

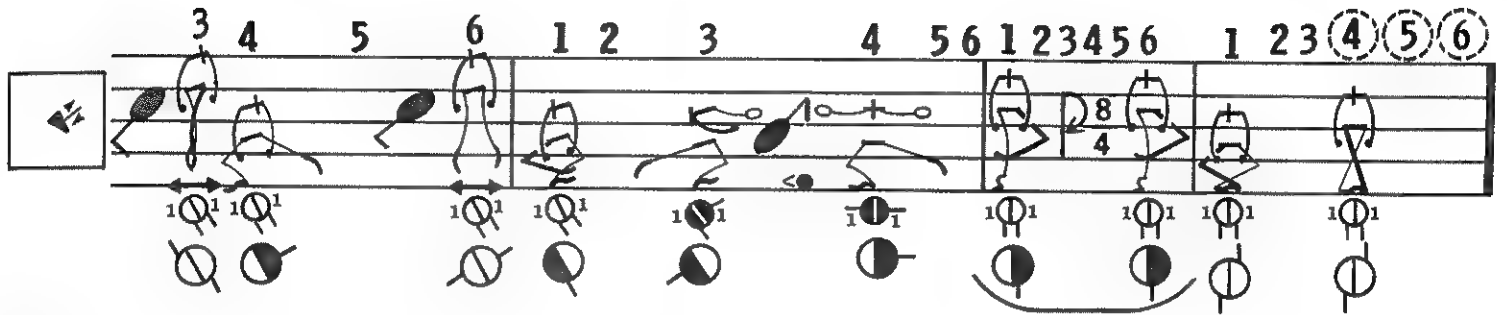
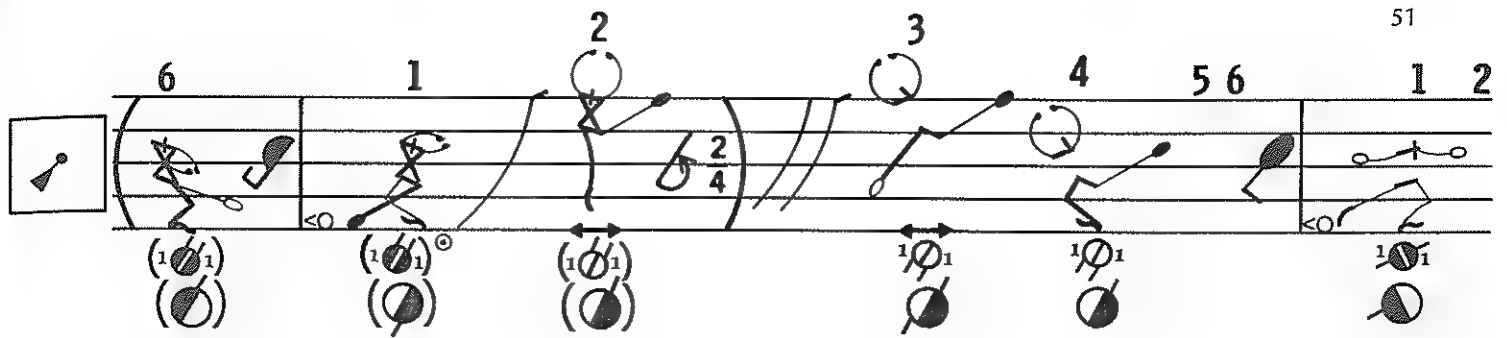
The musical score consists of two systems. The first system is marked 'XXIII A Prestissimo' and contains two measures. The first measure has a stick figure icon in a box and a circular diagram with a vertical line. The second measure has a stick figure icon in a box and a circular diagram with a horizontal line. The second system is marked 'pp' and contains two measures. The first measure has a stick figure icon in a box and a circular diagram with a vertical line. The second measure has a stick figure icon in a box and a circular diagram with a horizontal line. The score includes various musical notations such as notes, rests, and dynamic markings.

The page contains five systems of musical notation, each consisting of a staff with notes and a corresponding line of fingerings below it. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

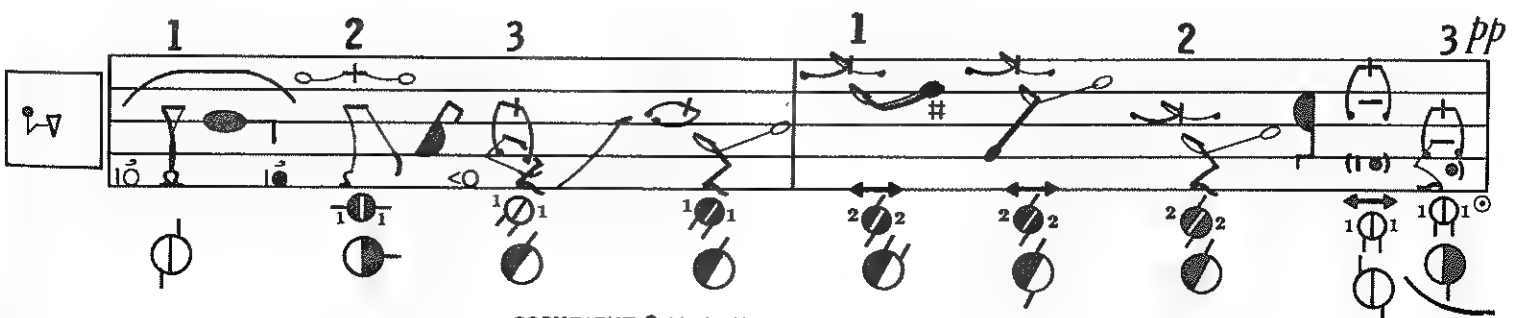
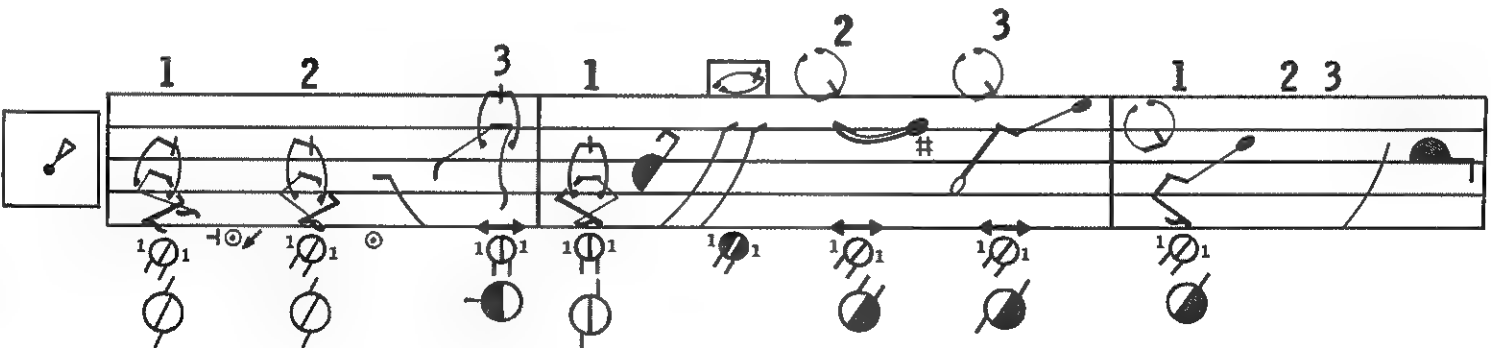
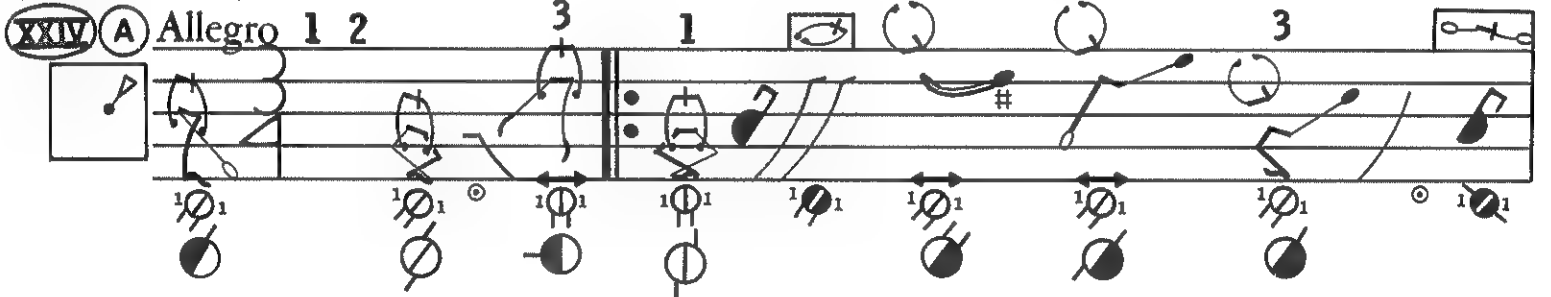
- System 1:** Starts with a square box containing a stylized 'L' shape. The staff has notes with fingerings 4, 5, 6, 1, 2, 3, 4, 5, 6. A *pp* marking is present above the 6th measure.
- System 2:** Starts with a square box containing a stylized 'L' shape. The staff has notes with fingerings 1, 2, 3, 4, 5, 6, 1, 2, 3. A *pp* marking is present above the 6th measure.
- System 3:** Starts with a square box containing a stylized 'L' shape. The staff has notes with fingerings 4, 5, 6, 1, 2, 3, 4, 5, 6. A *pp* marking is present above the 6th measure.
- System 4:** Starts with a square box containing an exclamation mark '!'. The staff has notes with fingerings 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. A *pp* marking is present above the 6th measure.
- System 5:** Starts with a square box containing a circled 'B'. The staff has notes with fingerings 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6. A *pp* marking is present above the 6th measure.

[illegible]





Foraars Trinet Dame Trin (Female Step)
(The Springtime Step)



1 2 1. 3 1 2 3 2. 3 1 (2) (3)

V fine

Vinterstorme (Winter Storm) Herre Trin (Male Step)

XXIV (B) **Allegro** 1 2 (16) 3

1 2 3 1 2 3 1 2 3 1 (2) (3)

Mazurka Solo Dame Trin (Female Step)

XXV (A) **Allegro** 1 2 3 1 2 3 1 (2) 3 1 (2) (3)

1 2 3 1 2 3 1 2 3 1

2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3

1 2 3 1 2 3

1 2 3 1 2 3

1 2 *pp* 3 1 2 3 1

2 3 1 2 3 3 1 2 (3)

(C) 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 2 3 1 (2) (3)

